

1959

STATE OF CALIFORNIA
JULY 1959

25

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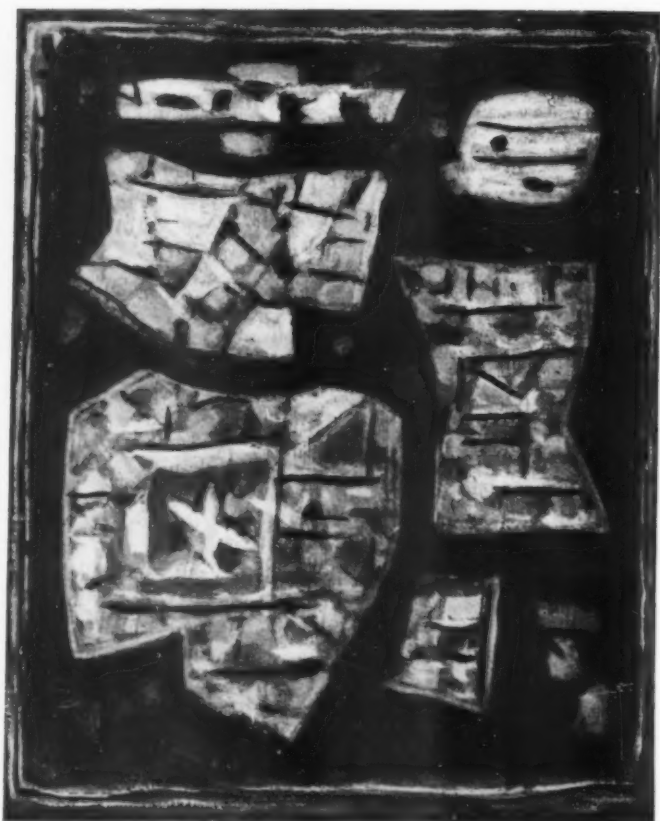




DUBUFFET: Personnage à Bicorne. 1943. Oil. 28 1/4 x 23 inches.



VUILLARD: Madame Hessel and her Friends. 1918. Tempera. 42 x 51 inches.



BISSIERE: Composition. 1953. Oil. 35 1/2 x 28 inches.

Recent Acquisitions

November 3—December 5

paintings by

BACON BISSIERE CEZANNE CHAGALL COURBET
DUBUFFET ERNST FAUTRIER GIACOMETTI JAWLENSKY
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NOLDE RENOIR ROUAULT ROUSSEAU VIEIRA DA SILVA
VUILLARD

sculpture by

ARP GIACOMETTI LAURENS MANZU MARINI
MATISSE RODIN

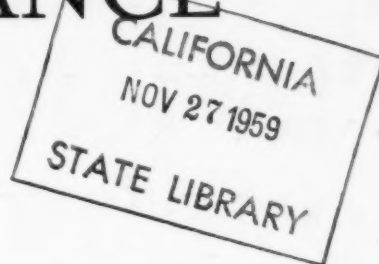


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PRASSINOS

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SINGIER

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DE

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Novembre:

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Décembre:

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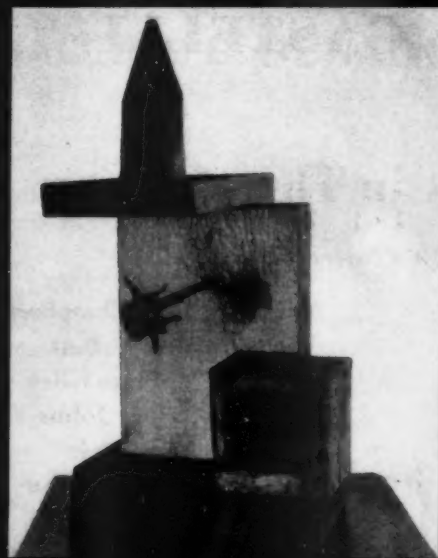
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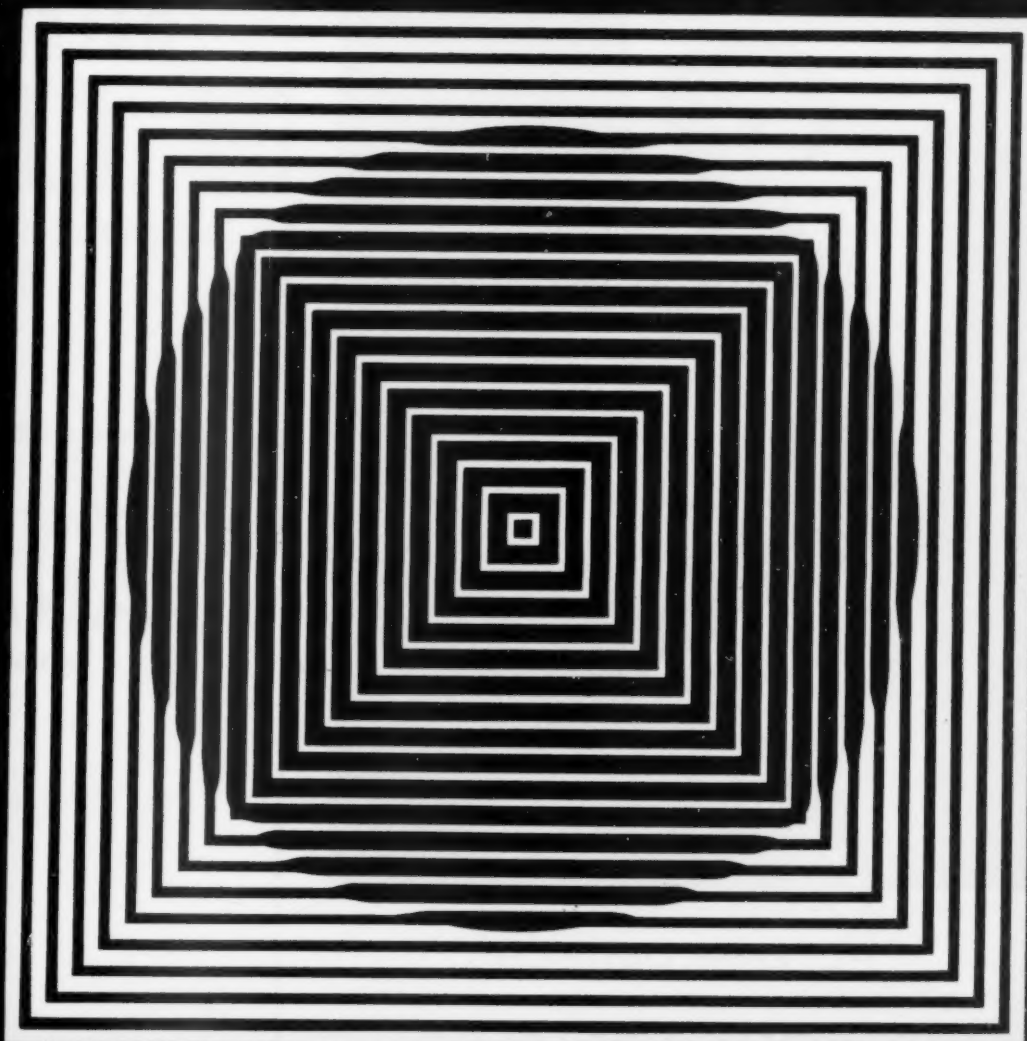
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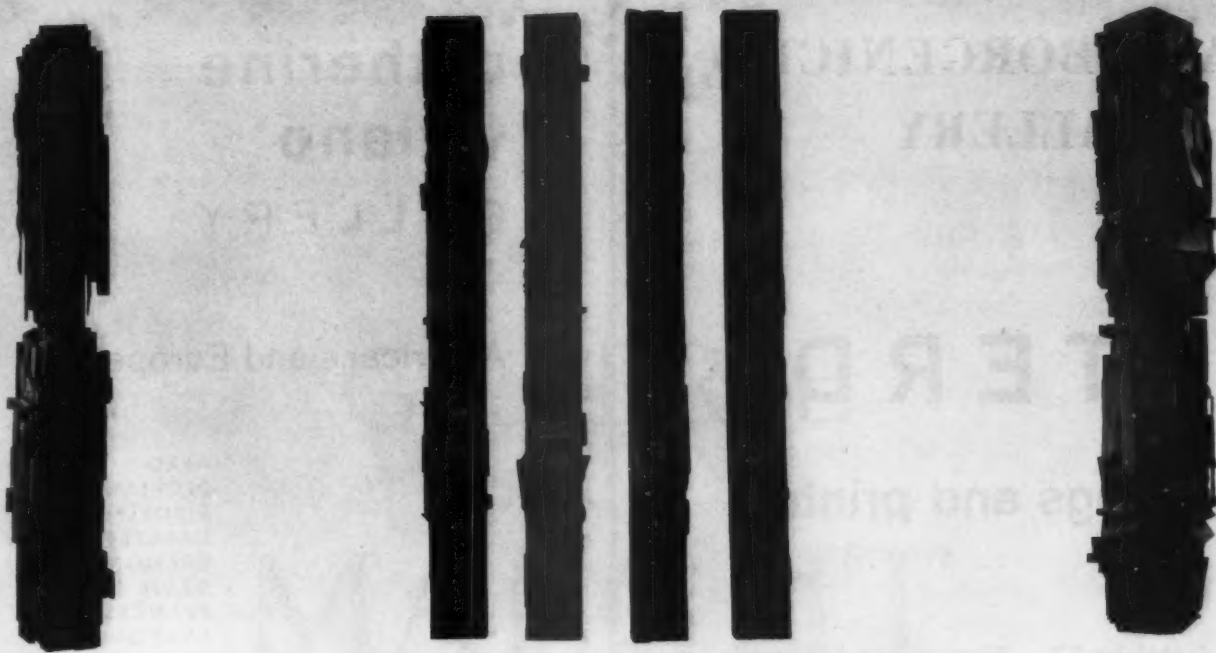
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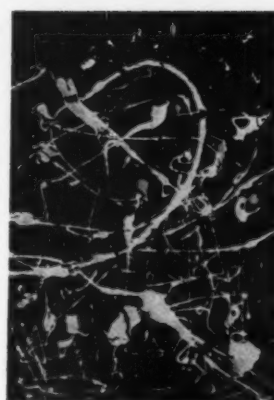
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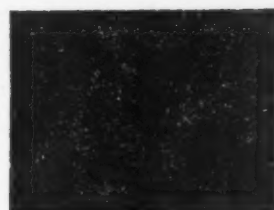
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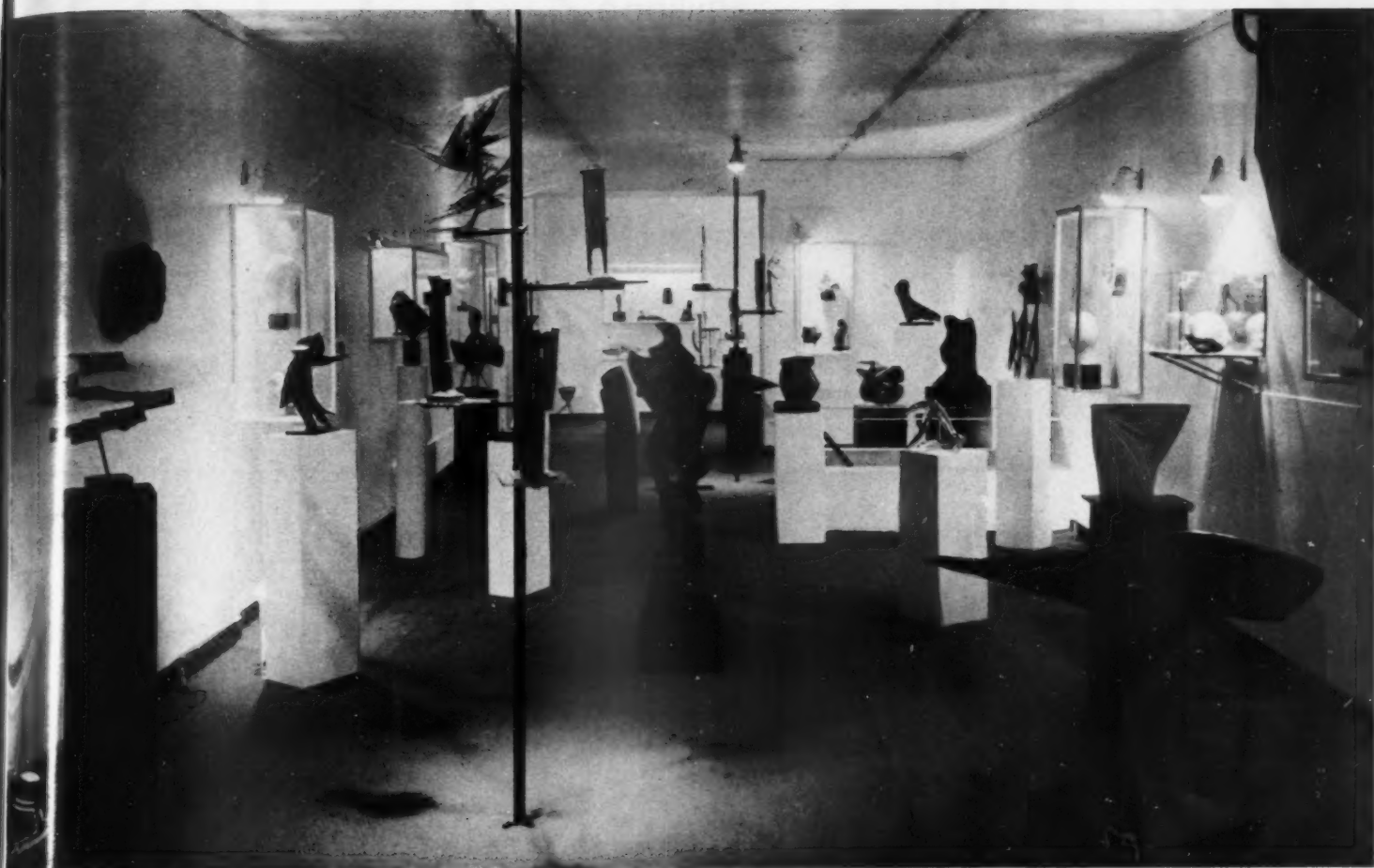
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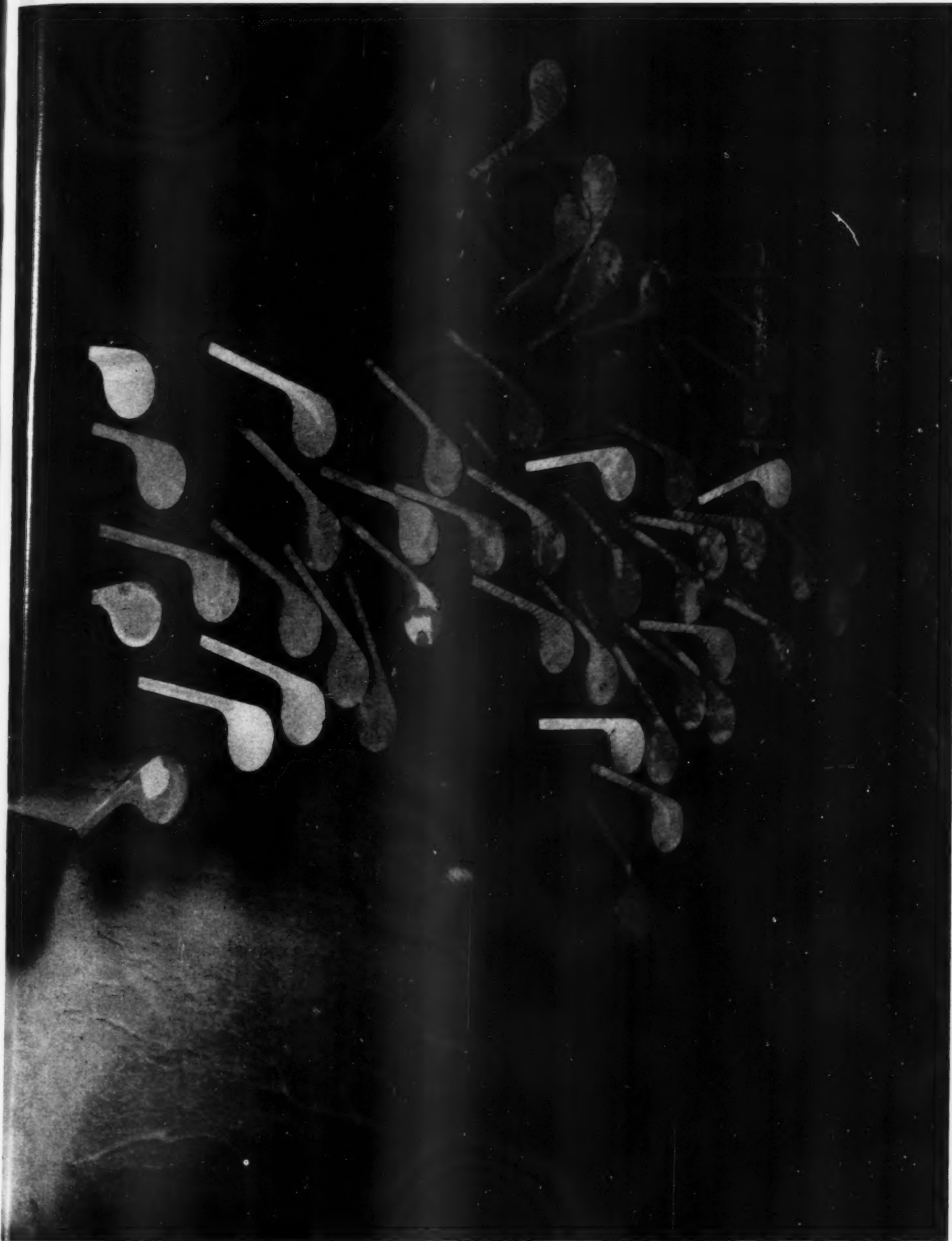
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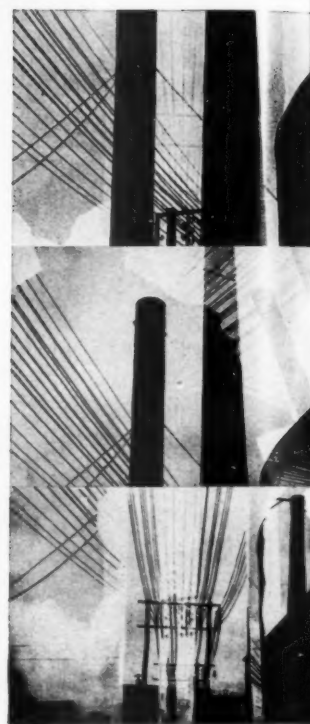
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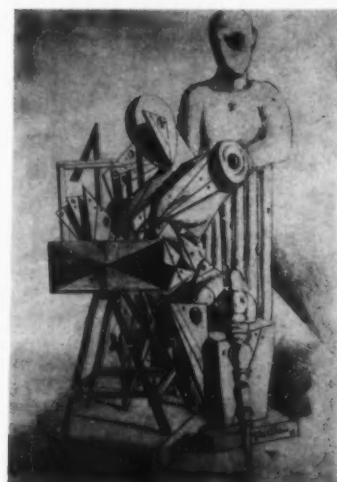
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COVER: Our cover this month is a recent lithograph by EMILIO VEDOVA, who is also the subject of an essay by Dr. Giuseppe Marchiori beginning on page 46. During the past year Vedova's works were shown in Poland where they attracted great interest among painters and critics; and later in the year the artist was represented in the exhibitions, "Documenta", and "Vitalità nell'Arte". As we go to press we learn that Vedova has been awarded the Grand Prize in Painting (1,000,000 Lire) in this year's "Premio Lissone".

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5000 Years of Indian Art

An Appraisal of Indian Art and the Story of its Discovery

Of all great art traditions of mankind that of India is the least known. Nevertheless, the number of monuments which survive to-day is no smaller than what survives in the Occident, and these again are but a fraction of what was created in the course of thousands of years. Even monuments built before the sixteenth century are wholly incomplete, while from the times before the turn of our millennium only accidental ruins have been preserved for us, preserved by their own durability, by the loneliness of the jungle, by the earth itself from total destruction. And most of it lies still unrevealed beneath the tens of thousands of mounds of rubble which cover the whole country. For refinement of taste and workmanship, richness of form and significance of content, the creations of Indian art, however varied in kind and quality, fairly rival the work of ancient Greece and Rome, Gothic or Renaissance times, ancient Egypt or Babylon, China or Japan. The discovery of Indian art is still of fairly recent date, and a long series of misconceptions, familiar to us from the story of the uncovering of other cultures, has so far stood in the way of its appreciation.

All that was accessible to the traveller until late in the nineteenth century were temples and palaces, often of overwhelming proportions but with their mannered style, overloaded decoration and complicated symbolism, no less difficult to understand than a baroque Jesuit church or a late Renaissance or rococo mansion. In addition, much that the foreigner was able to see was everyday merchandise, temples and mosques as boring and tasteless as many of our nineteenth century churches, cheap or meaningless religious art such as we find in great quantities in Europe, and works of art no better than the trash which we, too, sell as souvenirs to tourists. In fact, most of what found its way into our museums, even in the nineteenth century, as Indian—in fact as Asian—"art" can claim no higher valuation. Reproductions in traveller's reports were still worse. Whether Indian originals or—much more often—clumsy amateur drawings, both were "improved" by the copper-plate engravers to the point of being unrecognisable.

It was therefore above all Indo-Islamic art, easily accessible in the principal cities, comparatively simple and without too many symbolic preconditions, which first found recognition in Europe. The Taj Mahal, the monumental tomb of the Mughal Empress Mumtaz-Mahal and her husband the Emperor Shahjahan, although anything but a pure Indian creation, became at an early date a world-famous landmark of Indian art, although certainly the unbelievable quantities of purest white marble and costly inlays of precious stones must impress even the most artistically blind. Mughal painting reached Europe from the seventeenth century onwards in (mostly second-rate) albums and was collected by Rembrandt and Sir Joshua Reynolds.

When India became better known in the nineteenth century, appreciation of its art was blocked by classical taste and by religious prejudice. For the majority of Europeans, Indian art was really no more than the expression of a dark and dreadful heathen religion, and even the study of Sanskrit at our universities could do little to change this attitude. Preoccupied as it was in general with a far older religious literature, such study helped as much, or as little, as, say, the study of the Bible or the ancient classics would help to understand the Strasbourg Minster, Rembrandt or Tiepolo. It was only in the middle of the century, when Sir Alexander Cunningham, followed by James Burgess, H. Cousens and others, began to catalogue the Indian monuments systematically; when, later, surviving Indian works of art were no less systematically collected and indexed; when James Fergusson made the first attempt at a classification in his "History of Indian and Eastern Architecture"; when at the end of the nineties the publication of painstaking

copies of the Ajanta frescoes under the supervision of J. Griffiths aroused a sensation hardly less than was caused by the excavations of Pompeii, a hundred years earlier; as the Archaeological Survey produced its first good illustrated yearly reports a few years later—only then did true Indian art gradually begin to become known. And after pictures in a Graeco-Roman provincial style—of only minor importance for India—had come to light in Afghanistan, Europe began to take an interest in Indian art. When finally, with the rediscovery of our own mediaeval art, of Baroque and Rococo, onesided classicism yielded to a broader and more elastic appreciation of art, and when the Islamic world, further India, China and Japan were discovered by our artists and art collectors, the time was ripe for the comprehension of Indian art.

Nevertheless, there recurred the same misconception of a one-sided religious interpretation which had at first hindered access to Greek, Gothic or ancient Egyptian art. India, a "colonial" country since the most ancient times, with unbelievably varied cultural strata, soon acquired the reputation of being narrowly preoccupied with religion because many ancient customs and examples of bizarre sectarianism were exaggerated by travellers, because religious pictures, easiest to acquire and carry, filled our museums, and because in consequence, our universities also concentrated mainly on Indian religious literature. What was more obvious than the legend of an Indian art which was no more than symbolism, abstraction, mysticism? Of course Indian religious art, like all religious art, grew out of mystical experience and is steeped in rich mystical symbolism. Of course the overwhelming majority of monuments surviving from early times are religious in nature because, as in other countries and with other cultures, religious monuments are always more strongly built and less damaged, even less neglected, than secular monuments. The theory was, however, soon spun out to absurd lengths to the point of denying utterly the evidence of monuments, as well as of Indian literature as a whole with its great receptiveness to all that is beautiful and to all the joys of human life.

To-day we return to a quieter judgment. The spade of the archaeologist turns up a hundred secular works of art for every piece of religious art. The ruins of Ceylon and Greater India reveal royal palaces which put the Palatine and Versailles in the shade. The historians have reconstructed, from thousands of inscriptions, a lively political, economic and social history where, half a century ago, we knew hardly more than tangled myths. The art of the past



Seal with pictograph and fantastic animal. Stone. 3 x 3 cm. From Mohenjodaro, West Pakistan, ca. 3000 B.C. (National Museum of India, New Delhi.)

Left: Torso of Radha. Stone. 24 cm. high. Province of Orissa, ca. 16th to 17th century. (Collection Asutosh Museum, Calcutta University.)



fits more and more closely into this framework, and was clearly subjected to the same trends of development as the art of other countries. And modern India lives on this soil.

National preconditions

Indian art is best understood by reference to the natural conditions of life in the country. India is a sub-continent of Asia, belonging to the tropic zone, the sub-tropic zone, the rainy, luxuriantly fertile monsoon area of the south-east and the dry, hot desert area of the Near East. Both areas, clamped together by the Indian Ocean and the mountains of Assam, the Himalayas and Afghanistan, are closely dovetailed into one another because the mountains, highlands and plains produce a mutual encroachment between the climatic zones and because, according to the season the monsoon and desert climates succeed each other, at six-month intervals, over a large part of the country. The dry heat, predominantly in the north-west and in the central highlands, drives the people to the water, behind walls or under ground, and requires light clothes which still protect the body, and particularly the head—hence the turban—against the sun; exhausted by day the people revive all the more keenly at night. The shimmering glowing mid-day air and the darkness of the night create a strange mixture of unreal fantasy and clear logical thought. Again the hot steam of the monsoon forces the people to build airy living quarters, as high up as possible and swept by the wind, opens them to nature, plants and animals of many kinds, reduces clothing to a minimum, stimulates and relaxes at the same time, promotes flaring acts of violence and sexual excesses and a rapid decline into passive lethargy, and this mood, together with the soft distance dissolving haze, encourages an endlessly rich world of sensual shapes. For a few months in winter, however, a moderate warm and dry climate prevails over a great part of the country; even woollen clothing is agreeable at night, the air is clear, the landscape can stretch to its full breadth, the people can think soberly and become exceptionally active. And finally in the high mountains, especially in the Himalayas, reigns the happiness of immense distances, where the eye can survey the summit of half the sub-continent, soaring from a sea of brown haze, half-real in its majestic size, unless shrouded in massive banks of cloud.



Head with conical head-dress. Terracotta. 4.5 cm. high. From Mohenjodaro, West Pakistan, ca. 3000 B.C. (National Museum of India, New Delhi.)

Upper left: Female Figure wearing long necklace with ornaments. Terracotta. 14.5 cm. high. From Mathura, Uttar Pradesh Province. Maurya period or earlier. (State Museum, Lucknow.)

Below: Serpent Goddess. Terracotta. 10.5 cm. high. From Kausambi, Uttar Pradesh Province, ca. 3rd century A.D. (Allahabad Museum.)

These opposites fit the dynamic of Indian culture: submission to Nature and superman ideals, wildest fantasy and hair-splitting dialectics or cynical realism, all-embracing sensuality controlled by discipline to the extremes of asceticism, joy in life and the denial of life, pleasure in nature and abstraction.

Cultural Background

In the same way, India takes part in two cultural traditions, that of the jungle and that of the dry lands. In the jungle grows the village, surrounded by rice-fields and banana plantations, narrow in its views, earth-bound, seeking to placate the earth-gods and dreadful demons who bring snakes, fertility or death with human sacrifices and orgiastic rites. The steppes were dominated by the nomad and semi-nomad who developed from cattle-thief to conqueror, nobleman or trader, and he worshipped gods of his own pattern, savage warriors, heavenly rulers, protectors of right and morality. India's culture came into being through the interlacing of both forms of society in successive periods of conquest and colonisation of the jungle territories—at one time, before the forests were cleared, far more extensive than to-day—by proto-mediterranean and mediterranean immigrants, by the bearers of the "Indus" or "Harappa" culture, related to the culture of ancient Sumeria, by the Aryans, Scythians and Parthians, closely related to the Persians, by Buddhist and Muslim Turks, and finally by small groups of Negroes, Arabs, Syrian Christians, Jews, Parsees and Europeans. Indian culture has thus become complex and the same time uniform, substantially colonial and feudal in its structure. The conquerors reduced the conquered to serfs and slaves; but the conquerors in their turn were replaced by new immigrants, or decimated in continuous wars and absorbed by the native society. Thus developed a great number of "castes" which finally formed only four social grades—the teaching class (Brahmins, Yogis, Buddhist monks and Jain monks), the warrior class (Kshatriyas), the peasant class (landowners and middle class, the Vaishyas), and serfs (Sudras), while the aboriginals existed as "untouchables" outside society and were only employed for the most dishonourable tasks. There was in consequence ample room for the most varied levels of culture, from the refined luxury of the princes and noblemen and the rich display of the temples (combined with an individual renunciation of worldly life by the priests and monks) to the modestly refined living style of the middle class and the poverty and ignorance of the serfs and outcasts. While the latter remained more or less faithful to the culture of the jungle, conforming only in their speech, dress and the names of their gods to the dominant civilisation, the former had every chance of leading a highly refined and civilised life. While this social system, conditioned by the history of the country as a whole, was recognised, there was maximum space for opinions and taste. Since, however, this system was linked to fixed ideas, to class distinctions and their causal metempsychosis, and thus to a whole cosmic ideology, ritual and code of ethics, it was inevitable that all conquerors would conform sooner or later to this way of life and find a place within the upper classes, and also, on the other hand, that the numerous reformations and revolutions would be absorbed again and again either as new strains or orthodoxy or as fresh groups of outcasts. It was a question of power and compromises. Thus the product not only of primitive, but also of foreign culture was deflected and reinterpreted to such a degree that its true origin can only be discovered by painstaking investigation. In this way, Indian culture has become perplexingly complicated and yet in fact clear and lucid inasmuch as its innumerable varieties can be reduced again and again to a few basic conceptions. In the course of history the emphasis has of course changed frequently enough: the castes became uncompromisingly rigid or almost immaterial; now this, now that, religious trend predominated; foreign influence became fashionable, or was caught up in a renewed national culture.

Historical Background

The picture of India has thus continually changed in the course of history, and its details have become highly complicated. Nevertheless, it can be traced back to a few essential types:

1. The "Indus" or "Harappa" culture, flourishing in the third and for most of the second millennium B.C. in the Indus valley, the upper Ganges plain and the Gujarat, related but only remotely similar to the cultures of the ancient East, particularly those of the mountain districts north of Mesopotamia: about one hundred trading centres apparently ruled from two large cities, Mohenjo-Daro and Harappa, by an aristocracy of priests and traders, the



Bust of Mother Goddess with full, erect breasts. Hair decorated with flower rosettes. She wears massive circular earrings and necklace. Terracotta. 12 cm. high. From Mathura, Uttar Pradesh Province. Maurya period, ca. 300 B.C. (State Museum, Lucknow.)



Siva Nataraja, Lord of the Dance. Stone. 109 cm. high. From Ujjain, Madhya Pradesh Province, ca. 8th to 10th century A.D. (Archaeological Museum, Gwalior.)



upper class, probably emigrated from the Near East, familiar with bronze weapons, silver jewelry, glazed earthenware and porcelain, glass, precious stones, cotton, and so on, the native proletariat still using stone tools, crude pottery and clay ornaments. Cult of a mother-god, sacred trees, a horned fertility-god. Drained streets crossing at right angles, houses built round inner court-yards, high temples, sacred bathing places, small bronze and lime stone statues, steatite seals with animal and religious motives and a writing which has not yet been finally deciphered.

2. The Indo-Aryan culture (c. 1400 B.C. to c. 750 A.D.), founded by the "Aryas", emigrated from inner Asia and related to the Persians, warlike semi-nomads and cattle-thieves, superior to the natives because of their horses, fighting chariots and better weapons. Between c. 1200—1000 and 600 B.C. they were the aristocracy (Kshatriyas) of the newly-conquered Ganges country later increasingly replaced by a town-dwelling plutocracy. After the sixth century B.C. large monarchies began to develop; these were consolidated after the invasion of Alexander the Great in 326 B.C. into the huge kingdom of the Mauryas, covering almost the whole of India and eastern Afghanistan. During the same period the warlike heavenly gods of the Aryas, celebrated in the Vedas, had dissolved in the sacrifice (Brahman) magic of the priests at the feudal courts or become mixed with the local protector or fertility gods (Yakshas or Nagas) of the subject peoples. A new religious fervour developed from the fusion of pre-Aryan shamanistic Yoga with the Brahmin sacrifice philosophy (atmanbrahman, "This is thou!"), finally crystallising into various theist, pantheist, atheist and even materialist systems. Of these, Buddhism and Jainism were the first to become influential, because their free intellectual quality, free from local ties, and elevated morality accommodated the requirements of the new upper class of merchants trading over the whole of India, the craftsmen who supplied them with goods, the new larger cities, especially those of the Maurya empire, and later the foreign conquerors. But the Maurya empire, imitated from Achaemenid-Persian and Hellenistic patterns and held together only by force, dissolved, after the death of the gentle Buddhist emperor Asoka, once more into a loose confederation under the Sunga and Kanva emperors. Thus prevailed the nationalist counterreformation of the Brahmins, who on the one hand based themselves on the courts as court astrologers, sacrificing priests and ministers, and on the other hand organised the popular religions into a few large, theoretically monotheistic, for practical purposes polytheistic systems in which the innumerable local gods were incorporated as various forms of the supreme God, his "power" (Sakti, wife), his emanations (children), incarnations and heavenly following, and subordinated to the philosophy of cognition and love of God.

It was nevertheless to take centuries before this movement was strong enough, since the small states were an easy prey to central Asian conquerors: first (second century B.C.) the Greek satraps of Bactria (northern Afghanistan), then the Scythians (first century B.C. to second A.D.), Parthians (about the time of the birth of Christ, Thomas the Apostle), the Yue-Chi (Tochari) and Kushana (first to third centuries A.D.). Meanwhile the town culture became more and more detached from its village background. Buddhism, proselytising in Afghanistan, eastern Turkistan and finally in China and Japan, became increasingly identified with Hellenism and the barbarians of central Asia. In its place the Hindu religions, Vishnuism (cult of the Heavenly King), Sivaism (cult of the Creator), Saktism (cult of the Mother God), and Surya Worship (of the sun) became respectable and won over many powerful foreigners to nationalism, the Sanscrit language of the Vedic cult became the uniform language of the Indian upper class and its literature, especially the great national epics of the Mahabharata and Ramayana, became the bearers of a new national ideology.

This finally took shape in the realm of the Gupta Emperors (320 to 530 A.D.), the golden age of Indian culture, the classic model for all subsequent centuries. A "welfare state" embracing the whole of northern India and controlling the Deccan, tolerant, with a social and economic structure based on an even more elastic large-scale capitalism, the Gupta Empire still ultimately aspired to an aristocratic ideal, the most perfect, divinely inspired national

Above: Vrikshaka, female tree divinity, from a Hindu temple. Stone. 45.7 cm. high. From Gyaspur, Madhya Pradesh Province, ca. 8th to 10th century A.D. (Archaeological Museum, Gwalior.)

Below: Mahishasura-mardini, the Goddess Durga killing a buffalo-headed demon. Black basalt. 59.7 cm. high. From Andhra Province. Late-Calukya, ca. 11th century A.D. (Indian Museum, Calcutta.)

way of life in which all foreign cultural stimuli would also be absorbed. But under the continual attacks of new central-Asian hordes of barbarians, the "white" Huns (Hephthalites), Shullikas and Gurjaras, the Gupta Empire degenerated into a number of military states (c. 530—750 A.D.); the ravages of war, inflation and the pressure of taxes destroyed the middle class; the large cities dwindled away; the Buddhist church supported by the middle class lost its influence; the Gupta culture became submerged in the feudal traditionalism of the Middle Ages.

3. The South: Southern India had from an early date direct relations, still inadequately explained, with Mesopotamia, Arabia, Egypt and Syria. From about 600 B.C. Brahmin and Kshatriya colonists, and later Jains and Buddhists, pushed their way in from northern India, but had to conform to the native, originally megalithic culture. The spice trade with the Roman Empire enriched the furthest South (Tamil culture of the Sangam period, third century B.C. to third century A.D.) and promoted in the Deccan the evolution of the great Empire of the Satavahanas (third to first century B.C. until the beginning of the third century A.D.). From the fourth until the third century the Gupta culture penetrated the empires of the Vakatakas, Kadambas, Pallavas and Gangas, and in consequence, from about 600, an independent form of culture developed in the empires of the Kancī Pallavas (Conjeevaram) and Vatapi Calukyas (Badami, in the Deccan), borne by a popular reform first of Sivaism, then of Vishnuism.

4. The Hindu Middle Ages (eighth to twelfth century and fourteenth century): Between the eighth and tenth centuries, under the Pratihara Emperors of Kanauj and later under their former vassals, the Solanki and Vaghela, Chauhan, Paramara, Candella and Chalukya (Kalachuri) in the north, the Rashtrakuta, the later Chalukya, Silahara, Hoysala, Kakatya and Yadava in the Deccan, the Cola and Pandya in the South, the mediaeval culture of India assumed its final shape: on the one hand all splendour, power and wealth in the hands of the military aristocracy and the priests' councils at the great temples, on the other hand the poverty of the exploited peasants, and between the two a very thin layer of guilds of merchants and craftsmen. Since, however, the nobility wore out their strength in continual struggles for power, and the princes among them did likewise in jockeying for highly insecure leading positions, the influence and thus the wealth of the temples, whose favour was courted by all, grew stronger and stronger. The religious tradition, gradually extending and developing the Gupta inheritance, dominated the whole of life. Only two border areas deviated slightly from the overall development, Kashmir and Bengal-Bihar, remaining more faithful to the Gupta pattern in spite of a rich development of their own, the former strongly influenced by the West, the latter the last stronghold of Buddhism.

5. The Islamic Period (thirteenth to eighteenth century): The social divisions and political instability of India enabled the Mohammedans to conquer the country within two centuries. The military autocracy of the Sultans of Delhi consisted, however, only of a loose control over the fragments of the shattered Hindu empires. Only in the fifteenth century did the smaller sultanates (Delhi, Kashmir, Jaunpur, Bengal, Malwa Gujarat, Deccan) build up a genuine administration covering the whole country and develop a native culture. At the same time, however, southern India broke free again under the Emperors of Vijayanagar, Orissa, Assam and the Rajputs of central India and the Himalayas and attempted to revive the mediaeval tradition, but instead created a new Hindu popular culture. In the sixteenth and seventeenth century the Mughal Emperors (the Great Mughals) founded a new all-Indian, now better administered empire with a culture once again influenced by Persia, but this empire disintegrated in the eighteenth century. The Rajput states regained their independence, the Marathas of the Deccan in their annual plundering expeditions became lords of almost the whole of India, the Persians and Afghans conquered the Punjab and Sind, and finally the Sikhs, a reformed Hindu sect, founded their own empire in the Punjab. All these states re-cast the Mogul culture according to their own requirements and fused it with the Hindu or Persian cultural tradition.

6. The modern period: India was as badly ravaged by the wars of the eighteenth century as Germany had been in the Thirty Years' War. The English, who had for a long time settled on the coasts as traders with other European nations (the Portuguese, Dutch, French and Danes) were thus enabled to conquer the country, using Indian mercenary soldiers, within a century, first as "subjects" of the Mughal Emperors, then as a consciously exploiting, reforming and



Female statue probably representing Kambojika, the chief queen of the Scythian Great-Satrap Rajuvula. Blue slate. 131 cm. high. Shows Gandharan influence. From Mathura, Uttar Pradesh Province, ca. 2nd century A.D. (Archaeological Museum, Mathura.)



Torso of a standing Buddha image. Red sandstone. 111 cm. high. From Mathura, Uttar Pradesh Province. Classic Gupta period, with Gandharan influence. Ca. 5th century A.D. (Archaeological Museum, Mathura.)



Vishnu Caturmurti. Black basalt. 86 cm. high. From the Temple of Avantipura near Shrinagar, Kashmir. Ca. 855—883 A.D. (Sri Pratap Singh Museum, Shrinagar.)

proselytising colonial power, naturally behind the splendid façade of an Empire with Indian subjects, princes, troops and civil servants. India thus began to turn into a modern country, with a massive network of railways and canals, great and spreading cities, factories, and an upper class educated in Europe. The tough struggle for independence, set off by the Japanese victory over Russia in 1905, ended in 1947 with the foundation of the Indian Union and of Pakistan. Since then development has gone two ways, rapid economic modernisation forced on the country by over-population, and at the same time a return to the national cultural heritage, although more emphasis is laid on a humanistic interpretation.

Ideological Background

These successive forms of culture, different but fused with one another, have produced an ideology more or less identical in its basic concepts, but differing widely in individual interpretations: first the world as a giant tree, then as an egg whose shell is formed by the ocean and the firmament, but particularly as a mountain (the Himalayas) whose peak is the dwelling-place of the gods (Olympus). In the course of further development this mountain (Meru) was transferred northwards, became the axis of the earth and finally the axis of the cosmos, losing itself in formless and endless space, and was surrounded by oceans, continents, hells and other world systems. These worlds were supposed to be filled with living creatures and to be ruled by many gods, and all were held together by the eternal process of creation and destruction, of birth and death, of re-birth in new shapes, steered by the inexorable law of sin and atonement or more correctly, by Karma, the further effectiveness of impulses unsatisfied on earth. Gods, men, beasts, demons, "devils" are thus subject to the same law, are indeed to a certain extent living beings of the same species, only infinitely varied in their power, life-span and destiny. Nevertheless, while Jains and Buddhists recognise no godhead, only in man-like gods and at the highest level the saints and cosmological teachers beyond whom lies only the imperceptible transcendence (Nirvana, Sunyata), the Hindus believe in one godhead, manifested, it is true, in different forms, both heavenly and earthly, and served by lesser gods. Their basic manifestations are the same as those

of the Christian Trinity, the absolute, the creator, and the element permanently active on earth (this last conceived in female form as Sakti), then the many types of heavenly revelation, according to the spiritual constitution of the believer male or female, majestic or tender, merciful or terrible, dispassionate or passionate, fertile or destructive; finally, their incarnation as saviours on earth. Innumerable ancient popular gods belonging to the Aryas or to older races, even to foreigners, have become incorporated into this psychologically mature theological system. Late Buddhism also conformed to the system by identifying Buddha, once he had passed into transcendence, with the transcendence itself and thus turning him into a god, producing from the original Buddha (Adibuddha, Vajrasattva) the great mystic Buddhas (Dhyani Buddhas) and from them in turn the human Buddhas belonging to various periods and to various worlds. Thus occurred goddesses as well (Prajna instead of Sakti), of whom Tara became the Buddhist Madonna. Finally, there existed at the beginning of all things a mysterious syllable (bija), from which developed first a godhead, and from the godhead a part of the world. The Hindus, however, never came to an agreement among themselves. Sivaism raised the ancient fertility-god Siva and his Sakti to the position of highest godhead. Vishnuism did the same with Vishnu, the Aryan heavenly king, particularly as incarnate in the heroes Krishna and Rama; the Saivas elevated the sun-god Surya, the Saktas the great mother goddess. Every persuasion recognised the others' godheads, even if only in a subordinate position. Brahma and Surya, however, still powerful in the eighth century, were soon wholly deprived of their rank. The Jains and Buddhists also allowed recognition of the Hindu gods, although only as mortal regents of the universe.

The doctrine of salvation fluctuated to the same degree. The Jains, who recognised the existence of an immortal soul, seek its liberation through asceticism. The Buddhists, who regard the soul only as a bundle of memory impressions and impulses, seek its obliteration and thus its return to transcendence. The Saivas, who interpret the world as a God-created illusion, look for salvation from the realisation of the identity of the soul with God. The Vaishnavas, who interpret the world as a creation different from God but resting in him, seek salvation in love for the merciful, loving godhead. Hence, God does not punish; it is the sinner himself who transgresses by his ideological egocentricity against world order and thus brings torture and suffering upon himself, finally, broken, to recognise the glory of God and to find salvation. The love of God is one of the leading themes of Indian religious fervour: it is a preliminary for the Saivas, a final state of salvation for the Vaishnavas. Nevertheless, every persuasion recognises Yoga as a necessary or desirable spiritual discipline: the Saivas most, the later Vaishnavas, the least.

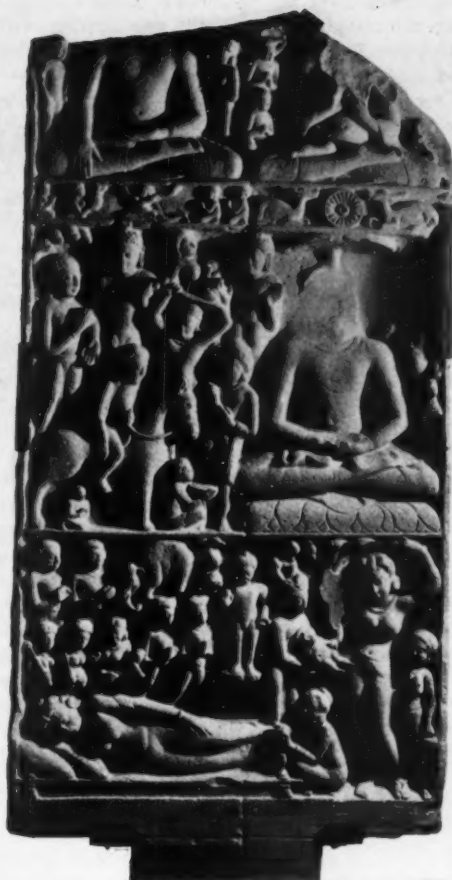
Art

As everywhere in the world, Indian art has had to perform every imaginable function, from buildings and everyday utensils to the pomp of princes and noblemen and the symbolism of religious ritual. Thus, the functional shape is the basic for ritualist buildings or objects, and religious symbolism, often weakened and secularised, penetrates the art of daily life. Town planning, the technique of building fortifications, house and palace building, water-channels and mines of every kind were highly developed, but are only well preserved from the last five hundred to a thousand years. Even the palaces which still remain are to-day often sombre grey masses of rough stone where their contemporaries admired their rich coloured stucco, their gilded ceilings and roofs, their wall paintings, and the lakes and gardens which lay round them. Again, the fortresses were so often razed to the ground and rebuilt that it is usually difficult to form a picture of their original character. Innumerable temples and monasteries have vanished, but certain of them, protected by their situation or particularly massive construction, or by their holiness or, later, by the superstitious fear of devils felt by strangers to their religion, fared better. Nevertheless, even when their sculptured decoration is fully preserved, they are only a shadow of what they once were, for the many-coloured painting has vanished from the motifs and with it the additional frescoes on the flat wall-surfaces, and the wood and metal work (especially gilded roofs and spires). Small-scale art, with the exception of potsherds, has seldom resisted the Indian climate for more than a few hundred years. What we still have is at most a few hundred years old; the small quantity which is preserved from more ancient times has been found in dry countries such as Afghanistan, eastern Turkistan or Egypt, or has accidentally come to light in the course of investigations. We have had to reconstruct much of it from indirect sources, items on reliefs, literary reports, and so on.

Architecture

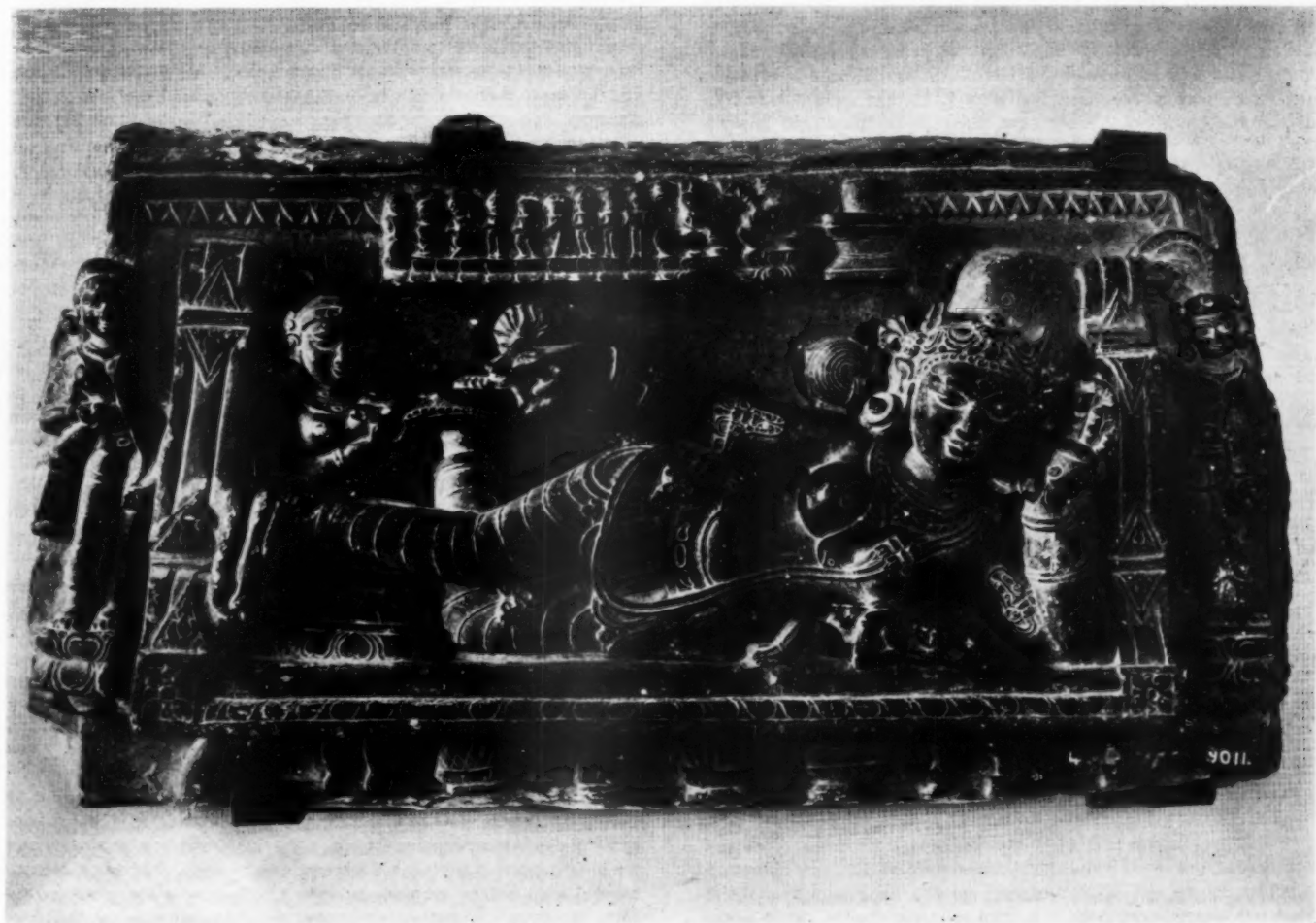
Secular and religious architecture go wide apart, but use substantially the same architectural elements and the same decoration. Dwelling-houses were either built high and airy with stepped, rising roof-terraces, set round courts or surrounded by gardens and lakes for the hot damp months, or underground, built in caves or around sunken wells or cisterns, as a refuge during the dry heat.

The religious buildings, were, however, first and foremost symbolic in character: the Buddhist reliquary shrine (caitya, stupa, dagoba), a cairn reconstructed as a model of the world, the Hindu temple (mandir, koil, gudi), a shrine of images also conceived as a model of the world. The former consisted of a massive half-globe (anda, or "vault of heaven") set on one, or on several, platforms; the interior of the half-globe guarded the relics, and it was surmounted by a multiple sunshade (chhatravali, "heaven") enclosed by a stone fence or a little house (harmika, "world mountain"). This Stupa was enclosed by a stone fence (vedika), consisting of columns (thaba), coping stones (ushnisha) and cross-bars (suci), with gates (torana) and lion pillars (stambha) at the four cardinal points of the compass. The Stupa was later set upon a pyramid-shaped or tower-like base and finished in an obelisklike chhatravali. The Hindu temple, however, grew from a simple Cella to a shrine (garbhagriha) set on a high terrace (medhi), enclosed by a circular walk (pradakshinapatha); the shrine's base (sitha) resembled a sacrificial altar, while its tower-like upper structure (sikhara) was to symbolise the world mountain Meru. The Buddhists had of course monasteries (vihara) and assembly halls for the monks (caityasala), and the Hindu temples added to the shrine itself various religious halls (vimana, mandapa, ardhmandapa, etc.) as well as smaller chapels and monasteries (math). The community, however, assembled in the courtyards surrounding these buildings; halls for the common believers only appeared in the Mohammedan period. Finally, the Mohammedan mosques (masjid) were either open or covered prayer-halls; in addition, the Mohammedans introduced the capacious domed mausoleum (gumbad, maqbara).



Stele with scenes from Buddha's life. Sandstone. 89 cm. high, 50 cm. wide. From Sarnath, Uttar Pradesh Province, ca. 5th century A.D. (National Museum of India, New Delhi.)

Black basalt relief, possibly representing Krishna and Devaki—the Madonna and Child motif of India. 30.5 x 58.4 cm. From Chawra Kasba, East Pakistan. Pala, ca. 10th century A.D. (Indian Museum, Calcutta.)



The earliest architecture of the "Indus" culture is quite simple: plain (but once probably painted) walls, overlapping vaults, wooden pillars and beams. The early Aryan period built in timber and clay with ribbed vaulting resting on arches and circular windows; we know this architecture, of course, only from its imitated form in cliff temples and monasteries or from Stupa reliefs. From about the sixth century B. C. these buildings were set on stone platforms; in the last half of the first thousand years B. C. the timber architecture was displaced by stonework and brickwork with stone pillars, beams and slab roofs; cave temples, however, were common until the eighth to eleventh century, and timber-built private houses are still common to-day. Only in Islamic times did genuine arches, vaulting and domes appear, leading to a complete change in architectural planning.

All these buildings were richly decorated with sculptures and painting. The Stupa fences and walls were covered with reliefs depicting scenes from the mythical life (Jataka) and the mythical life of Buddha, the Toranas showed figures of lower protector-gods or vedic gods. Later came chapels with statues of the Indian and heavenly Buddhas, of the Bodhisattvas (aspirants to the status of Buddha, saviour), of the Madonna Tara, and finally of terrible protector gods and magic gods as well. The base of the temple was decorated with friezes of demons (Kirttimukha), animals and scenes from human life. The walls were covered with figures of various gods, those of the great gods in chapels projecting from the walls, those of the guardians of the heavenly regions (Dikpala) on consoles between, all surrounded by hosts of captivating heavenly nymphs (Apsaras, Surasundari). In the interior as well, chapel niches covered the walls while nymphs covered the pillars and beams. The entrance to the Holy of Holies was surrounded by other protector gods (Dvarapala) and figures bearing offerings with their following of women waving fans (Camaribearers or Cauribearers), the planet gods (Navagraha), lovers (Mithuna, Dampati), and heavenly musicians (Gandharva and Kinnari). Palaces were decorated with similar figures, but with only a few gods as protectors of the house, particularly Sri-Lakshmi (Goddess of good fortune, wealth and beauty), Ganesa (remover of all difficulties), Durga (the same as Kota-Devi, the castle goddess), Krishna with his beloved Radha (the divine lovers), pairs of lovers, Apsaras and Gandharvas, female dancers and symbols of good fortune (swans—Hamsa), water-vessels and flower-pots (purnakalasa), lotus flowers (padma), flowered vines (kalpalata), Svastikas, girls under trees (Vrikshaka, Salabhanjika, etc.); or of power (lion—simha), elephant (gaja), crocodile (makara) and fantastic figures such as the vyalis. Certain structural features were also richly decorated. The pillars, at first square posts or round shafts standing in clay pots, soon developed into compli-

cated structures, proceeding from four, eight or sixteen sided posts and round shafts; crowned by "cushions" or "bells", then by flower-pot capitals; swathed in strings of pearls and flowered vines, surmounted by groups of riders, pairs of lovers or flying gods; finally miniature towers with nymphs dancing on the different floors; or columns dissolving among miniature pillars, prancing lions and elephants, riders and many other reliefs. To the same degree the beams were arranged as miniature houses and chapels, the cornices as sun-roofs bearing similar houses, the roof-space a storied towers on the same little houses, as domes, as roof windows, all covered with figures. Islamic art, however, covered walls, roof, pillars, arches and domes with multi-coloured geometrical ornaments and arabesques, painted, cut out of stucco or pieced together from stone of various colours. It was not until later the Islamic art also took over the Hindu enthusiasm for luxuriant plan forms and created lotus pillars, lotus domes and arches wreathed in flowers.

Sculpture and Painting

Architecture alone thus opened an exceptionally wide field to the sculptor and painter. In addition there were the bronze statues for use in processions, innumerable small figures of household gods, clay figures for various feasts (these were subsequently thrown into the water), idols and toys of baked clay, terracotta reliefs for the smaller temples, tips for standards decorated with figures, mirrors, jeweller's work and so on. For their part, the painters had not only to decorate the walls of the temples, palaces and courtiers' houses with frescoes from the myths and epics, but also had to illustrate manuscripts of palm-leaf and, later, of paper, and to execute portraits on wooden plaques and paper and larger paintings on cotton cloth.

The sculptor in stone generally designed his figure first on the outside of the stone with a brush before setting to work with his chisel. For the temples, statues and reliefs were not let in: after the stonemason had roughed them out, they were worked straight out of the wall. For this reason the easily transportable religious figures (murti) are found far more frequently in our museums than other sculpture far more common but almost irremovable. Bronze, mixed from eight metals, and later brass was cast by the *cire-perdue* process. Paintings were executed direct on the wall, using the fresco-secco technique, or painted on a thin layer of chalk over the very rough paper, using stone or vegetable colours.

Although they were familiar with drawing from nature, the artists nevertheless generally worked from memory, idealised the figures and stylised them in poses and gestures taken from the art of dancing. The vitality of Indian figure work is traceable on the one hand to frank and tactile sensuality, on the other hand to a strongly expressive rhythm and an equally sensitive reproduction of mood by the attitude of body, head and hands and a noble, if sometimes insipid facial expression. Coarse realism, often exaggerated into the grotesque, was perfectly well known, but was only used for popular scenes, demons, and so on. Usually the landscape was only hinted at, but from the seventeenth century, under European influence, it was given in greater detail.

Of the ancient painting, only fragments have been preserved, at Bagh, Ajanta, Badami, Kancipura, Sittanvasal etc., or engraved on metal or stone; from the Middle Ages, as well as the frescoes of Tanjore, Lepakshi, Kanci etc., we also have Buddhist and Jaina palm-leaf manuscripts. The great majority of works still existent originate from the period since the fifteenth century, especially from the seventeenth to the nineteenth century. Alongside historical portraits and frequently unique illustrated Persian and Hindi works, certain sets of pictures recur almost regularly: a few popular religious books, like the Bhagavata-Purana and Devi-Mahatmya, the Hindu Epics, the Gitagovinda (the Indian "High Song"), the Rasikpriya of Kesavadas (a collection of erotic poems), hymns and music illustrations (Ragmala); these in the nineteenth century made up the library of every nobleman's home.

Iconographic Symbolism

The artists took from the art of dancing a fixed canon of attitudes (sthana), seated poses (asana), arm positions (hasta) and hand gestures (mudra), of which each, either by itself or in conjunction with another, bore a particular meaning, so that the hand-play builds up the danced pantomime into a complete story, even containing psychological undertones. The attitudes are characterised by strong body-bending movements (dvibhanga, tribhanga, samabhanga) inspired by women carrying children or water-pots on the hip. The highly complicated footwork does not start at the toes



Durga killing the buffalo demon. Stone. 66 cm. high. From Abaneri, Rajasthan Province, ca. 8th century A.D. (Archaeological Museum, Jaipur.)

but at the heel, a result of wearing open sandals. The seated poses include a representation of langour (lalita), meditation (yoga), teaching (pralambapada), attack (alidha), etc. The hand gestures indicate protection (bhaya), prayer (anjali), holding (ardhachandra, kataka), meditation (jnana, yoga), threatening (tarjani), giving (varada), explaining (vitarka), preaching (vyakhyana), and others. Thus, with the addition of characteristic costumes, crowns (kirita-mukuta, royal crown; jata-mukuta, ascetic's hair-style; karanda-mukuta and kundula-bandha, hair-style for goddesses and queens and so on), and jewelry, especially the large belts (makhalas) nearly every type of human being or god could be indicated. Many arms expressed divine power, many heads divine omniscience. This was not regarded as freakish because the person of a god was not experienced as anatomical reality but as a vision (Sadhana); in good Indian works of art, therefore, many arms never give the effect of a single physical mass but as the super-projection of numerous pairs of normal arms. This multiplication again allowed the gods to be given various faces, various crowns and many emblems (ayudha) at the same time. These emblems were in their turn an expression of the background of theology, e. g. the club as a symbol of physical strength, the lotus representing biological life, the conch-shell representing sound, ether and space, the flywheel representing time, the wreath of roses representing meditation, the mirror for beauty, the butter-spoon for sacrifice, weapons for destruction, and so on. Finally, each god or goddess had his or her own sacred animal, Siva the bull, Parvati the tiger, Ganesa the elephant, Karttikeya and Sarasvati the peacock, Vishnu the eagle, Lakshmi and Indra the elephant, and many others.

Types of Gods

This detailed symbolism proved necessary because of the numerous forms in which even the great gods appeared and the various parts which they played in the mutually competitive systems of theology. Their number is so great that only a few of the most important can be given here. In many cases their names are self-explanatory.

A. Lower nature and fertility gods: Yakshas and Yakshis (roughly comparable with the Baals and Ashtaroths of the Bible), dwarfs and elves; especially Kubera, Pancika and Hariti; Vrikshakas (dryads), Nagas (snakes, nymphs), Rakshasas (giants), Asuras (mythological giants), Apsaras (river goddesses, heavenly nymphs), especially Ganga (Ganges), Yamuna (Jumna) and Sarasvati (also goddess of art and science), Gandharvas, Kimnaras and others (heavenly musicians), Rishis (holy, better: powerful medicine-men), Ganas, Bhutas, Pretas, Pisachas, Vetalas (ghosts).

B. Gods of the Vedic Aryas: Indra-Sakra (heavenly god), Brahma (god of sacrifice), the Dikpalas (keepers of the world): Soma (moon), Isana (the same as Siva), Indra, Agni (fire), Yama (death), Virupaksha (Siva), Varuna (water), Vayu (wind), finally Surya (sun).

C. Buddhism: The Buddha (Siddhartha Gautama, about 560—482 B.C.), his mother Maya, his son, later the original Buddha (Vajrasattva), the five Dhyani Buddhas, their Dhyani-Bodhisattvas and Prajnas, the seven earthly Buddhas, the Bodhisattvas (redeemers), especially Avalokitesvara, Maitreya and Manjusri, the goddesses Tara (in various forms), Prajnaparamita (highest wisdom), Marici ("the heavenly Queen"), the Dharmapalas (terrible protectors of the faith) and Lokapalas (the same as the Hindu Dikpalas).

D. Jainism: 24 Tirthankaras or Jinas (cosmological teachers), especially Rishabhanatha, Santinatha, Neminatha, Parsvanatha and Vardhamana-Mahavira (about 555—480 B.C.), each of them accompanied by a Yaksha and a Yakshi; of the latter, the most important is Ambika (mother), with her lion.

E. Saivism (Sivaism): Mahadeva or Mahesvara (the great God or Lord); Sadasiva, Mahesha-Murti, Jagesvara (Lord of the World), Nataraja (King of the [Tandava] dance); Ardhanarisvara (the Lord who is half a woman), Hari-Hara (Vishnu-Siva), Siva (the merciful), Shamkara, Candrasekhara (wreathed by the moon), Girisa (the Lord of the Mountains), Gangadhara (the bearer of the heavenly Ganga, i. e. the Milky Way), Nilakantha (the blue-necked), Kirata-Murti (the jungle-dweller), Gajasamhara-Murti (slayer of the elephant demon), Dakshina-Murti (the teacher of southern India), Bhairava (the terrible), Mahakala (the Great Black One), Mrityunjaya (conqueror of death), Yogisvara (Lord of the Yogis), Kankali-Murti (magician), Bhikshatana-Murti (beggar), Rudra (shouter), Virabhadra (heroic splendour), Lakulisa (young ascetic with a staff in his hand), Linga (male member), Mahadevi (the Great Goddess): see under F, Saktism. Both as divine pair: Uma-Sahita, Uma-Mahesvara, Kalyanasundara (the happy and beautiful), Somaskanda, (with Uma, the



Medallion from a stupa. Stone. 86 cm. diameter. From Amaravati, Andhra Province, ca. 2nd century A. D. (Archaeological Museum, Amaravati.)

same as Mahadevi and Skanda). Their children: Ganesa, (Ganapati, Vinayaka), the elephant-god and Karttikeya (Skanda, Kumara, Subrahmanya) the war-god.

F. Saktism (cult of Sakti, the female power of God, the World Mother): Mahadevi (great goddess), Mahesvari (great mistress), Mahamata (great mother), Ambika (mother), Bhavani, Bhuvanesvari (mistress of the world), Maha-Lakshmi, Rajrajesvari, Parvati (mountain goddess), Kumari (virgin), Gauri (the shining one), Kamakshi (the loving-eyed), Durga (virgin), Mahishamardini (Durga as the slayer of the buffalo demon, war goddess), Kali (the black one), Bhairavi (the terrible), Camunda (goddess of death), Yogesvari (mistress of the Yoga-Tantra), Minakshi (the fish-eyed one, the unblinking one, the quiet one); Princess of Madurai, Yoni (female organ), Yantra (Hexagram); further, the seven or eight "mothers" (Matrika), the nine Durgas, the 64 Yoginis and 84 Dakinis, all blood-thirsty and fearsome goddesses.

G. Vaishnavism (Vishnuism): Vishnu (the Vedic Heavenly King); Vishvarupa (the almighty), Vaikunthanatha (Lord of Paradise), Narayana (creator, also Padmanabha, Anantasayin, Seshasayin), Lakshminatha or Srinata (Lord of Sri-Lakshmi the goddess of luck); 24 old forms, such as Kesava, Damodara, Vasudeva, and others. His ten incarnations (Avatars) are more popular: Matsya (fish), Kurma (tortoise), Varaha (boar), with Bhudevi (earth), Nrisimha (man-lion), Vamana (dwarf), the same as Trivikrama (conqueror of the three worlds), Parasurama (a Brahmin hero), Rama (the hero of the Ramayana epic), Krishna (the shepherd god, a hero of the Mahabharata epic and teacher of the Bhagavadgita, the holiest Hindu scripture); the wives Rukmini and Satyabhama, Buddha (reinterpretation of the founder of Buddhism) and Kalkin (the redeemer of the future, apparently the same as Yasodharman, liberator of India from the Huns in the sixth century A.D.). All these have been more or less displaced since the fifteenth century by Krishna and Rama, whose names to-day for practical purposes simply mean God. The myth of the love of Krishna for the shepherd-girls (Gopis) of the country of Mathura, particularly for Radha and her dancing (Rasamandala) in the Brinda Forest, has become the song of the mystic love between God and the soul. Rama and Sita (abducted by the giant Ravana and set free again) are the ideal man and wife, Rama the ideal king. The monkey king Hanuman, however, has become the most popular mediator with Rama.

The part played by all these godheads and their types has changed continuously. Until the Gupta period Buddhism dominated, at first only hinting at Buddha (footprints, lotuses, Tree of Enlightenment, Dharmacakra, Wheel of Law, Stupa), then representing him as a clothed Yogi with a lock of hair between his brows (urna) and an excrescence (ushnisha) on the crown of his head. The Bodhisattvas, however, wore princely clothing. The Jaina saints are similar to the Buddha figures (standing or seated in the Yoga position), but they are naked, generally have no excrescence on the crown of the head, and are accompanied by a Yaksha or a Yakshi. The flower of the Sivaitic-Vishnuistic sculpture falls in the period of the third to the twelfth century, persisting in the south up to the present day. Siva (black or white) is always recognisable by his



A portion of Simhala-Avadhana. 326 x 183 cm. Watercolour copy of fresco painting in Cave 17, Ajanta. 5th to 7th century A.D. (Copy from the Hyderabad Museum.)

ascetic hair-style, the trident (trisula), the drum made of skulls (damaru) and his bull Nandin. Vishnu (blue) wears royal jewelry and a crown, holds a club, a lotus, a shell and a flywheel and rides on the eagle Garuda: Rama and Krishna are blue-skinned, wear yellow robes, Krishna with peacock feathers in his crown and often playing a flute (venu, murali), surrounded by cows. In the art of the Mohammedan period, especially at the Rajput courts, the gods generally wear the court dress of the period. Religious pictures (murti, pratima, arca) were made into a habitation for the god by special rites.

Applied Art

The character of Indian handicrafts is decided by the climate, which for a great part of the year favours sitting and lying on the ground: beds of very simple construction (a few rods and straps), arm-chairs and thrones (the privilege of princes), small stools, chests (often of metal); they were often inlaid with precious metal and stones or richly-carved ivory. Of brass (but also iron) articles it is usual to find oil lamps (often in the shape of a girl: Dipalashmi), jewel-cases and pomade-boxes, perfume flasks, writing-cases, water-pipes and eating utensils. Silver and gold were used for jewelry and also in great quantities for embossed and chased doors in temples, tombs and palaces, but little of this work has been preserved from ancient times. For swords, Arabian and European (including many German) blades were often preferred, the hilt consisting of steel, walrus ivory, jade or crystal inlaid with silver. A characteristic type of dagger (Kattar) has an H-shaped

stirrup handle. Cannon and muskets (although known in the fourteenth century), came into general use only from the sixteenth century onwards, generally very long muzzle-loaders with a forked support. Chainmail and plate-armour were known since the Scythian invasion, but owing to the heat were only put on for the battle itself; it became more general in Mohammedan times; the plate-armour consists as a rule only of four simple breast-plates (charaina), often beautifully worked in niello. Shields were of hippopotamus hide or metal, often richly incised or painted, but never with coats of arms. Simple pottery utensils were customary from the earliest times, often richly painted. Glazed pottery and also porcelain, imported from China, Persia and finally Europe, were customary almost exclusively with the Mohammedans; it was rejected by the Hindus on ritual grounds, although the Hindus admitted glazed wall-tiles and decorative vases. Indian applied art is at its best in textiles: Lungis, Odhnis, Dopattas, Saris, Kameerabands, etc., swathed artistically in one piece round the whole body, the hips, the shoulders, the head (the turban, pagri), transparent as a spider's web or heavy, interwoven with gold thread, sometimes even decorated with precious stones. In addition, bedspreads, wedding cloths, and so on, often richly embroidered (phulkari, kasida-work), woven and tufted carpets (imported by the Mohammedans). Stitched clothing generally usual with men of the upper class and all Mohammedans.

Artistic Development

Many people regard Sanci, others the Gupta period, others the Hindu Middle Ages, others again, the Mughal period as the classic age of Indian art. In fact there was a permanent development, in theory not infrequently bound by tradition but nevertheless always producing something new and unique. Even the Middle Ages are no exception; even if its forms and types were fixed, they were worked out with increasing richness in ever newer combinations until finally this richness diverted the character of the art along new channels.

The Indus culture began with the still quite rustic style of living, the "Amri culture", developed to cities of world importance, and then languished, forced onto the defensive against the better-



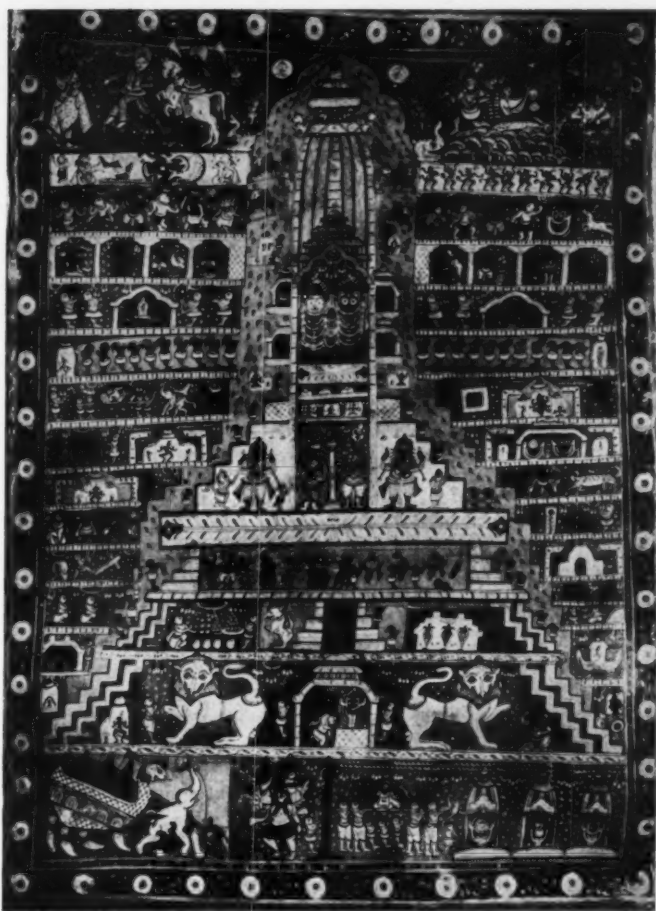
Rupamati and Baz Bahadur riding by night. Watercolour. 28 x 18 cm. Moghul School, ca. 18th century. (Indian Museum, Calcutta.)

armed Aryan conquerors. Its pictorial art, only known from small works, reveals a vivid feeling much more highly developed than in the contemporary ancient East. We still know very little of the history of its style.

The early Aryan period, known to us only from literary sources, was a culture in ancient style, steeped in magic, belonging to the peasants and later to the nobility. The earliest stone monuments from the time of the Maurya Emperors (fourth to second century B. C.) were evidently under the influence of late Achaemenid Persian and to a certain extent of early Hellenistic art (lion capital at Sarnath, Greek palm-leaves, examples of terracotta); but the processing of these foreign influences was highly independent and conformed to the native tradition which, especially in the Yaksha statues, soon gained the upper hand. Except the lion figures, all pictorial representations from Asokas' period were thoroughly Indian in spirit. The most lively terracottas show an often still highly barbarous culture, with fantastic headdresses. This popular art was the only determining factor under the Sunga, Kanva and Satavahana Emperors. The timber buildings have complicated if obvious shapes, sculpture at Bharhut has not yet escaped from the block: it has neither rounded surfaces nor free heads, arms or legs, and its expression is dull, magic for the peasant. Freedom is achieved in the Sanchi reliefs. Although the timber style is still imitated the result is light and elegant, even in stone, the figures move easily, the world is a miracle full of new discoveries. The numerous works in terracotta from this period are captivating in the richness of their subjects, their loving observation of life and naïve structure. Further development was completed in the Deccan, protected from foreign conquerors and wealthy through its trade with Rome. In the beginning, art in the Deccan was merely a clumsy echo of the Sunga work, but by the first century A.D. its cave temples and Stupa reliefs were overtaking the north. The architecture became richer and richer, the façades more beautiful, the columns more refined, and balustrades and balconies were introduced. Pictorial art, still dull and stiff at Bhaja, became free and healthy at Karle, Nasik, Kanheri and so on, or in the earliest frescoes of Ajanta. The marble Stupas of Amaravati and Jaggayepeta (second to third century A.D.) on the east coast were tower-like buildings on high terraces, covered over and over with reliefs and surrounded by equally rich stone fences. Their reliefs, perspective scenes of substantial depth, reveal an elegant town-dwelling society, slender figures of boundless grace massed in complicated groups. The early Indian Buddhist style finally dissolved into the decorative, highly erotic Ikshvaku style of Nagarjunikonda.

In the north, however, contact with the Greeks and the Indo-Parthians and Kushanas, who were dependent on Graeco-Roman art, had brought a new development. Even though remains of Greek temples were found in Bactria (northern Afghanistan), all we know of the Indo-Greeks are coins, at first of high quality but then rapidly degenerating. Then the immigration of Hellenistic master-craftsmen and the importation of Roman luxury goods brought a fresh flowering, first at Taxila, then in Gandhara (the Svat valley and the Peshawar plain), finally around and beyond Kabul and in eastern Turkistan. The architecture shows a strange penetration of Shunga-Indian and Hellenistic forms. Pictorial art is an adaption of Greek types for Indian gods and legends, sometimes really great masterpieces but generally the worst type of provincial art. Here too development follows the usual course, from simple buildings and shallow, plain reliefs to baroque creations, laden with decoration, done in high relief and strongly shadowed. The late works of this style in the fifth century (particularly Hadda) recall Pergamon on the one hand and Gothic art on the other—separated from both by five hundred years. The Gandhara style finally succumbed (seventh century A.D.) in a mixture of Hellenistic, Sassano-Persian and Gupta-Indian derivations.

The Hellenistic influence, however, did not extend further than the western Panjab. In the great trading and pilgrimage city of Mathura (between Agra and Delhi), the temporary residence of the Kushana Emperor, this influence met with the nationalist resistance of highly cultivated Indians. In consequence the Sunga art tradition underwent a complete change. What had been naïve became deliberate, and an Indian canon came into being, a consciously Indian and antihellenist ideal of beauty, that of the fertility of man and that of the performance of music and rhythm. Under the Gupta Emperors (fourth to sixth, and particularly the fifth century) this developed into the classical art of India, valid for the whole sub-continent, even for the Buddhist art of eastern and central Asia and for the



Painted cloth «pat» showing the Temple of Jagannatha and embellished with scenes from the Puranas. 145 x 104 cm. 19th century, from Puri, Orissa Province. (Collection Asutosh Museum, Calcutta University.)

early art of the Indian cultures in south-east Asia. They also built huge palaces in broad gardens, imitations of the Palace of the Gods on the Kailasa (Meru), imitations of which can still be seen in Ceylon. Gupta art developed the Hindu temple, a Cella with a world-mountain superstructure, surrounded by entry halls, circular paths, smaller temples, with an entrance partly inspired by Roman art. New types of figures and ornaments were worked out, also partly after Roman patterns. Gupta art developed the iconography of the Hindu gods and of the Buddhist Heaven and also a gesture language developed from the ballet, and strove for absolute perfection in form, expression, movement and ornament. It claimed divine origin and everlasting validity, but this high level could only be maintained for a short time. In the crisis of the sixth to eighth centuries Gupta art became pompous and baroque, finally frivolous and mannered, designed by the artists for short-lived military dynasties with the aid of models, patterns and handbooks, and the handbooks which prescribed every detail now laid claim to divine revelation.

After the decline of Gupta culture, Indian art disintegrated into five styles. The Kashmir style, starting in the eighth century with huge buildings and gigantic pictorial works in mixed Gupta, Gandhara, Roman, and Chinese styles, degenerated after the middle of the tenth century into a rococo of decorative wood-carvings and pretentious paintings, finally taken over by the Tibetans. Bengal, under the Palas the last stronghold of sivaic reformed Buddhism with a teeming pantheon, refined late Gupta architecture and sculpture into highly decorated icons which, under the Sena Kings, were also used for Hindu gods.

In the heart of northern India, however, the temple cathedral grew under the Pratihara Emperors and their Rajput vassals: massive and rich as a Gothic cathedral, soaring on a high platform over flights of steps, entry halls and halls for dancing and religious observances to the skyscraper tip of the Holy of Holies, covered according to a carefully designed plan over and over with pictorial work. For this purpose all the motifs of Gupta art were re-cast in about the same way as Roman art was turned into Romanesque. The pictorial work, at first stiff, became rounded in the ninth

century, slender and fashionably elegant in the tenth and eleventh, finally an affected filigree of ornament. The deep religious feeling soon yielded to a sensuous wordliness and after the twelfth century sank into the inexpressiveness of a large-scale mass production.

In the Deccan this same development was introduced by the Calukyas of Badami. At first it remained rudimentary. Brahmin cave-temples, adapted from Buddhist cave monasteries of the Gupta period, remained customary into the ninth, Jaina caves until the tenth to eleventh century. The stone temples, built round the hall for religious observances in place of the Holy of Holies, remained faithful, at first to a modest degree, to the Gupta tradition. Great temples were first built at Pattadakal under Pallava influence, and the Kailasanatha at Elura, a cliff temple in the Pattadakal style, was extended by the Rashtrakutas to a cathedral of huge size, and only under the later (western) Calukyas was this mediaeval cathedral completed. Sculpture fluctuated to the same degree, following the Gupta style into the early eighth century, then developing grandiosity and mystic vision, from the tenth century light and elegant, and turning under the late Chalyukas and Hoysalas into filigree work.

In the Tamil south the Pallavas also started with late Gupta art. The Siva and Vishnu temples at Mamallapura (seventh century) and many other places were still highly modest, but the eighth century state temples at Kancī (Conjeevaram), particularly the Kailasanatha, grew large, their style baroque and restless, the figures heavy and passionate, the frescoes painted in strong colours. After a classical renaissance the Cola Emperors took up this tendency and built giant temples with a towering Holy of Holies, gate structures, and further halls for religious observances at Tanjore, Gangaikondacolapura, Darasuram, Tirubhuvanam, etc. At the same time the pictorial work became coarser. In the later Cola period and under the Pandyas (thirteenth century) they did not dare to alter the inner shrine because of its extreme holiness, but enclosed it with new shrines, enclosing walls, and gate-towers, and the sculpture became elegant again, if still conventional.

After the Mohammedan invasion the Emperors of Vijayanagar began a massive building programme. The temples vanished behind still higher walls and gate-towers, the courtyards were covered in and became halls. The pillars were replaced by clustered columns and complicated pilasters covered with reliefs of prancing beasts and mounted men. The framework of building became multi-storied. The wealth of sculpture is inexpressible, but the classical mediaeval tradition dissolves more and more into a most lively popular style. Painting, too, goes over to this popular style between the fourteenth and sixteenth century. Somewhat later, a similar renaissance began in the re-liberated Hindu states of northern India, but died out in the seventeenth century; in the eighteenth, the Marathas attempted a similar revival of mediaeval art.

Islamic art in the thirteenth century was an offshoot of the richly-decorated Samanadic-saljuq art of Persia and Turkistan. In the fourteenth a native style developed independent of Iran, characterised by a fortress style, inclined walls and inlays of coloured stone slabs. In the fifteenth local styles appeared, partly adapted from Hindu art (Kashmir, Gujarat, Bengal), partly inspired by new fashions from Persia and Turkistan (Delhi, Jaunpur, Malwa, Deccan), again with richly-cut ornament and also glazed tiles. We still, however, know exceptionally little about the small-scale art of this period, and the situation only changes after the late sixteenth century. After the great victory over Vijayanagar in 1565 a new taste appeared in the sultanates of the Deccan, semi-Hindu in form and feeling but varied by influences from Arabia and Turkey. Painting, open to influences from Mughal art, late Persia and Europe, was characterised by a rhythmic line, a romantic mood and a wealth of gilding. Applied art, semi-Hindu in style, loved elaborately incised gold and gilding, ivory, and stuffs (pintados) painted with flowers or figures.

The Great Mughal Emperors were the first to introduce the Safavidic art of Persia, with its architecture of many-coloured glazed tiles and onion-shaped domes, its miniatures recalling Chinese calligraphy, and brocades woven with large flowers. The Emperor Akbar (1556—1605) attempted to develop a syncretist style comprising elements not only of the Persian, but also of all Indian Islamic, even Hindu (Rajput) and European styles of his time. The buildings, generally in red sandstone, fused Persian vaulting and domes with Hindu balconies, roofs, columns, etc., covered with multi-coloured Indo-Islamic and Persian ornamentation. The miniature paintings remain faithful to the Safavidic-Persian bird's-eye

perspective but enrich it with figures in the Rajput style and a European naturalism. This loving study of nature reached its peak under Akbar's son Jahangir (1605—1627). An Imperial style first developed under Shahjahan (1628—1658), exceptionally harmonious, the buildings generally strictly symmetrical in white marble inlaid with precious stones, the forms from Persia, Bengal and the Deccan, the painting a mixture of Rajput composition and European detailed technique, textiles in fragile white, gold and pastel colours, applied art preferring jade, silver, crystal, etc., with decoration dominated by flowers from Kashmir (tulips, narcissi, saffron etc.). In the troubled period which followed the building technique became cheap (painted marble and stucco), the forms baroque (the rhythm rounded and dynamically increased), the ornamentation cloying and restless, the colours garish. Painting became romantic and stylised, mainly preoccupied with harem scenes. In the field of applied art appeared the Kashmir shawl, rich appliqué and tinsel work, tassels and fringes, long-pointed shoes, enormous water-pipes. At the same time a new Hindu art came into being in the Hindu states now owing tribute to the Great Mughal Emperors, especially in Rajputana and the Himalayas. It originated from mediaeval Hindu art, but had been simplified to the maximum and then freely re-cast. The early Rajput architecture (fourteenth to seventeenth century) is an asymmetric mixture of Islamic arches and vaulting with plain Hindu columns, beams and roofs. Sculpture and painting, originating in popular art, represented figures in strict profile (as in ancient Egypt) and arranged them in ranks; the background is only hinted at, the colours are bright, the feeling expressionist.

In the seventeenth century the Rajputs took over much from Mughal art; in the early eighteenth century Rajput style became a Mughal provincial style, but then Rajput art again went its own way, the Mughal architecture was re-interpreted as asymmetrical, picked out with figure sculptures and paintings. The painting replaced Mughal naturalism with flowing lines and strongly contrasting colours, and Mughal realism by a romanticism often entering the bounds of mysticism. In Rajputana schools of painting flourished in Mewar (Udaipur), Malwar, Marwar (Jodhpur), Bikaner, Amber-Jaipur, Bundi, Kotha, and in Bundelkhand in the Himalayas at Basohli, Kangra, Kulu, Jammu etc.

A similar, but less emphatically popular art developed in Bengal, Orissa, in the Punjab, central India, Maharashtra, and other places. In the course of the nineteenth century nearly all these styles died out, and in its place, since the end of the century, a modern Indian art has begun to form, first imitating the old styles of architecture and painting, then imitating Gupta art (the Bengal School) in a way similar to our classicism, finally turning to modern trends.

Nature and Assessment of Indian Art

If one wishes to assess Indian art with justice one must realise that like any other form of art, Indian art has not produced a very large number of really great masterpieces, but can offer a large number of fine works, a very large quantity of excellent craftsmanship and even more examples of typical provincial works. It is true that Indian writings on artistic theory require that the master should only create after long meditation and from the deepest inspiration. There are such works, but they can be counted. In practice it was the same as in Europe. Behind the fine words of the manifestos there is often enough only routine, work hastily thrown together, plagiarism and callous mass production.

One must also look at the works in their context. Very many pictorial works which we study in isolation in museums once formed a subordinate part of a large Stupa or temple decorative scheme. What we see at a short distance by reduced light was once conceived to be looked at from a great distance in glaring sunshine; what appears to us to be rough stonework was once covered with fine stucco and painted.

False standards must not be applied to Indian art. Being the art of a tropical country, it was in its classic period the conscious antithesis of ancient Greek and Roman art. Indian art will be more justly assessed by baroque standards, whether one takes Pergamonic sculpture, or Bernini or Rubens. Rubens' exuberantly powerful sensuality comes nearest to the Indian ideal of the human figure, while the elegance of the "Grand Siècle" corresponds to the Indian court style. The peak period of the Indian Middle Ages can best be grasped by reference to Gothic art with its cathedrals—which of course, in contrast with Indian art, start from the interior. The mediaeval Italians, particularly the masters of Siena, form a bridge to Rajput art.

Female Bust. Red sandstone. 54 cm. high.
From Fort Gwalior, Madhya Bharat Province,
ca. 8th to 9th century A.D. (National Museum
of India, New Delhi.)



On the other hand, we must not simply take the religious literature of India which is known to us as a starting point; it shows only one aspect of life. The same princes who built huge temples and testified their reverence for world-denying monks, lived in unbounded luxury, maintained great harems and tens of thousands of dancing-girls, invited great courtesans to their courts, enjoyed theater performances, and hunted, in the intervals between the political intrigues and campaigns which kept them almost continually busy. The middle-class citizen, too, often regarded his pious duty as done by reserving his candidature for salvation to a later life, meanwhile enjoying the pleasures of this world and subsequently those of heaven. This was because Indian religion demands no single decision; the transmigration of souls permits salvation to be accomplished in stages; only the truly pious chose the shortest road. Ancient Indian art is filled with the joy of living. It has to be seen between the poles of acceptance or rejection of life, the lust for sensual experience and for power and their renunciation.

It is, however, as dangerous to attempt a definition of Indian art as are all such experiments designed to squeeze the boundless

wealth of a world of culture into a single formula. All attempts so far have simply rejected decisive phases as "decadent" and allowed recognition only to "classic" periods, selecting now art of the early period, now the Gupta period, now the art of the Middle Ages. The formula of "mystical" Indian art holds good only for the late Gupta period and the Middle Ages, and then only for religious art. It must of course be admitted that these ideas had begun to form in earlier times, and that they persisted, much weakened and wholly re-cast, in the Islamic period as well.

What can best be said about Indian art is that it reveals boundless pleasure in and love for nature and a strong but healthy sensuality. This explains its musical quality, its dancing rhythm, its sensitivity to the expression by the body of the finest shades of spiritual meaning. It also explains the strong religious feeling, the living mythological language. Divinity is experienced in all things, divine love in all experiences. Renunciation of the world does not grow from contempt for the world as such but from the realisation that even all that is most beautiful and glorious is but a feeble reflection of what is divine; but a reflection it is, and its experience bridges the way to divinity.



FREDERICK KIESLER: *Galaxy*, 1947-48, wood. (Private Collection, New York.) Photo courtesy The Museum of Modern Art, New York.

"Of all the forms of boredom which afflict civilised man, there are probably few more acute or unvarying than that which results from having, on occasions, to contemplate ordinary works of sculpture."

—Roger Fry, *Transformations*

American sculpture has not lived up to American painting. But, American or European, modern sculpture in general has not lived up. One could be sticky and say we should be sad, but that would be quite beside the point. One can clearly see that popular concern over the condition of an art changes nothing. The arts do not exist because people support them, but because they need them... when they need them. How such a need arises is obviously a complex social, economic, psychological and in the larger sense, philosophical question. Venturing a considered guess, I should say that the awareness of the need and the invention of the kind of art capable of satisfying it appear at the same moment. Apparently the need for painting since 1300 has been more or less constant. This has been to painting's advantage, for it permitted the natural nutrition necessary for greatness, continuity and frequent reviving revolutions. Sculpture, on the other hand, has been little nourished since the demise of the ancien régime and its so-called revolutions in the present and last centuries have been nothing but skirmishes in its own back-yard.

The history of recent sculptures has been one of names rather than of a style. The situation could not afford a style. Rodin was great in spite of everything, including his theories. Matisse, successful elsewhere, could turn to sculpture occasionally and be great in it as well. And though Brancusi's œuvre lacks continuity and consistency of style, his almost perfect sense of form glows beneath the surface of his several manners. A double-dozen other names could be listed, electrically personalized by their various and current manners, but of sculpture as a whole it is almost impossible to speak. Impressionistic surfaces, "truth to materials", "direct carving", Constructivism, and lately, open-work sculpture, may deserve to be called Changes, but certainly not Revolutions. The revolution that might raise sculpture up from its present impotency is long overdue and, if it occurred, might melt down virtually all that sculpture itself has held sacred throughout its long and once-glorious history.

Such a revolution could, of course, be disastrous. And if it were only the palace guard would know that an honorable death had taken place. But death with honor is preferable, I believe, to this slow attrition, no matter how idealistically sustained. How humiliating to have to accept jibes like the one quoted from Roger Fry. Even more humiliating, these remarks, written thirty years ago, still apply to the sculpture exhibitions which appear in the museums by default during the summer doldrums.

The End of the Object

E. C. Goossen

I shall not take the trouble here to review and evaluate the summer exhibition at the Museum of Modern Art, called "Recent Sculpture, USA", now travelling to other museums across the country. This show, like others, too well illustrates the deadly situation in that art, part of which is a pervasive emphasis on meaningless individualism. Such forced individualism is like neurosis in that, as Karen Horney noted of the latter, it tends to make all its sufferers alike. Certainly there were better and worse pieces on display; more than sixty of the seventy-nine could find a better home at the bottom of the East River, where their cuteness and preciousness, their spiny or svelte conceits, in the realms of both ego and pun, might momentarily activate the ooze. It was a relief, I must add, to walk out into the garden among the sculptures of the permanent collection, "out of date" as they are: Rodin's "Balzac", Renoir's "Washerwoman", Matisse's four "Backs", and the Northwest Indian totem-pole looking like a D. P. gladly rotting away. So much for the show. Most of us who love sculpture are familiar with the experience. The problem is... why?

Such a drastic culling of current sculptural efforts as that suggested above would not seem to be even the whisper of an answer. The very best of it all lacks conviction, lacks the sense of responding to a need, and is incapable of conveying the passion it lacks, of transcending its mundane reality as an object.

One of the problems is the academy of forms which developed to replace the human figure. The latter, exhausted by many years on center stage, departed, leaving no equally unified complex of possibilities as a substitute. Efforts to save it were superficial and futile, and led to the mannerism of Lehmbruck, Lachaise and others. Broken up into its elements, and then into shards of its elements, the human figure was spread across the sculptural landscape with only the un-concrete processes of its mind and psyche left to be realized concretely. But abstracted forms are less unique than the complexes from which they have been taken; each time the would-be unique is presented, the experienced eye immediately peels it down to its paradigm. What then is left, after combining this texture with that shape, after defying this presumed order of nature or that social convention, but to exploit ad infinitum the mechanics of disposition. And the moment the "ad infinitum" is recognized the variety which seemed so vital is no longer variety but repetition.

However, the exhaustion of form elements is not as fundamentally destructive to a vital sculpture as the fact that the mechanics of disposition, the modes of placing forms in spatial relations, have, through a false idea of the "new", become mechanical. Mechanical and predictable.

The one thing that could be said about most of the pieces in the Museum of Modern Art's summer exhibition is that they possessed "good design". And while "good design" is something we desire and demand in commercial products, it can be, and currently is, the bane of good sculpture. "Good design" occurs when all the threads of action between the various elements are rationally gathered into one perceptible unity. It is self-conscious and bends a straight form here, or straightens a twirled form there to provide its own relief. It is full of vitalizing tricks, like a super-annuated gentleman with vitamins, because it is aware that it is already dead. It is entirely predictable because it has superimposed an intellectual order on a world which actually occurs otherwise and is never predictable. "Good design" likes its own inevitability, and even when it provokes its little closet dramas, it solves their problems carefully and correctly. It precludes any other emotional experience saving that of passive admiration for its ingenuity. Unlike the labyrinth of Daedalus, we cannot enter it, thread our way through, suffer it, but are rather made to look down upon its maze as an open puzzle whose solution is immediately apparent. It is analogous to an ideal world that never was, and, one hopes, never will be.

Once the sculpture stood for the god, a presence, not too difficult to identify with the presence of the sculptural object itself. From being an image, a residence, for the spirit of the Other, it became with the Greeks, an aesthetic object, standing for Man, though the aura of its former role clung to it, so that the God-like spirit of Man is resident in the Doryphorus, as it is in a Crucifix or a Pieta, and as it is in the politically powerful images of Colleoni and Abraham Lincoln. And while one should note that the artist was always primarily concerned with his disposition of the plastic realities he, as well as the spectator, could always associate them, through his subject matter, with emotional as well as purely intellectual realities. His aesthetic, in other words, could be properly contaminated with the sense of presence. The depersonalization of life, however, as men have become organisms subject to methodical analysis, has destroyed the possibility of an affective portrait, or even of a nude having more than a generalized erotic effect.

Man as analyser, perhaps prophetically portrayed in Rodin's "Thinker", has replaced Man as subject. And on the evidence of the sculpture (with one or two exceptions) since Rodin's time, what was on this Thinker's mind was rather piddling, as far as art is concerned. Apparently he was cornering empty space in order that he might dispose his abstract forms to show their relations within it. In other words, he was after a demonstration not at all dissimilar to those of compounds in a chemistry laboratory. He was playing architect without having the architect's purpose, and meanwhile the architect, equally involved with emptiness, was playing engineer, i. e., giving the least for the least. Certainly sculptors of the Constructivist sort have given our engineer-architects more ideas than they have critics satisfaction.

The search for the sources of presence did occur within the romantic style called surrealism. However, the best that effort seemed capable of producing, while still taking the question of space into its ken, was a kind of scenic disposition such as Giacometti's "Three Men Walking". But these are, as has been said, "psychological objects", which refer to something like presence but since they analyse it rather than create it, fail to arrive at an affective situation. (Painting followed the same course in America, until the big canvases of Pollock, Newman and Rothko showed that such a situation could be created... in actuality, not just intellectually.) A few of David Smith's hugest pieces do have the quality of presence, particularly from the "Tank Totem" series, because of their size and an association with animate beings. But most such works by modern sculptors have derived their characteristics from primitive counterparts and how much of the present spectator's involvement may be associative can only be checked by the future. Criticism of this insistence on presence may be forthcoming from an age still so much in the grip of a positivist aesthetic. It may seem that what is here demanded from the plastic arts is something akin to theatre. While there may be some truth in that, it is offered as one of the correctives for the failure of our sculpture to demand anything more from the spectator than "a passive admiration for its ingenuity", the kind of response which has always been sufficient *raison d'être* for objets d'art, but hardly for great sculpture. The changing environmental conditions within our civilization indicate that if sculpture is to survive at all as an art it must stop conducting itself as if it were a school for "good

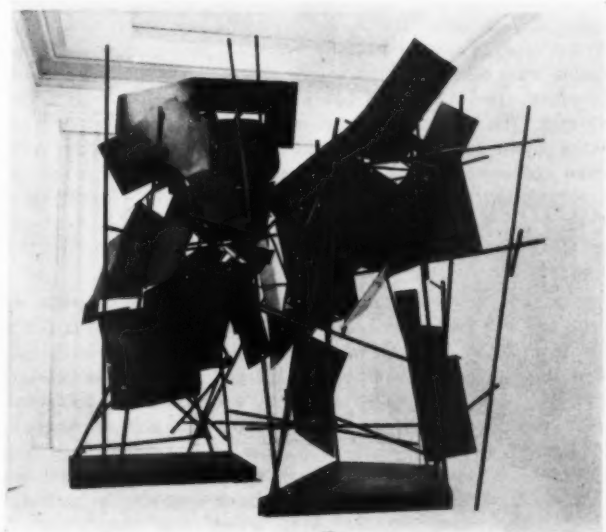


DAVID SMITH: *Fifteen Planes*, 1957-58; welded steel, 9 feet 6 1/4 inches high. Photo courtesy The Museum of Modern Art, New York.

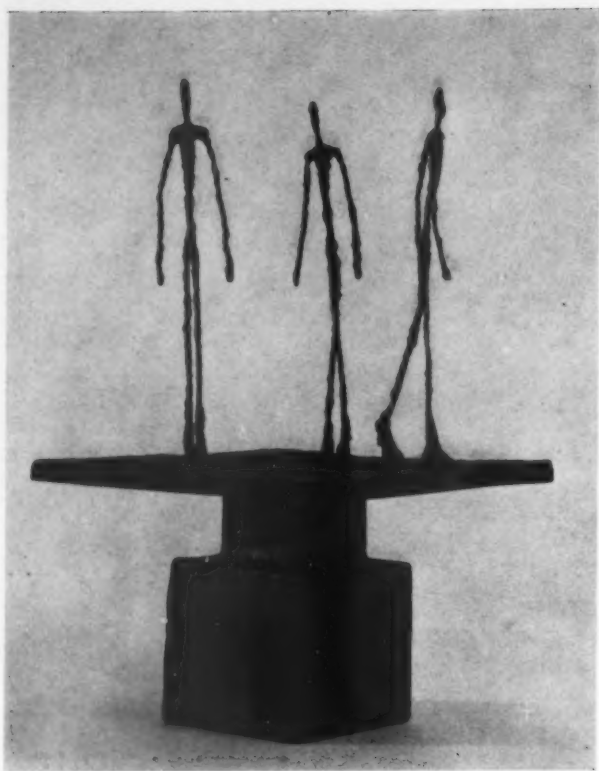
design". And, I believe, it must abandon the idea of itself as primarily an object.

The Age of the Object began when the Renaissance loosed sculpture from the medieval union of art with architecture (indeed, the union of art with life!). At the same time the fresco was torn from the wall and put in a frame; hundreds of classical figures, once attached to homogeneous settings, were unearthed and set up as free-standing sculptures. True, architecture continued to embellish itself according to classical models, but only until the political downfall of the palace-builders and the rise of bourgeois budgets. Meanwhile, however, mass production began and democratically distributed objects commenced the tidal wave which has been waxing ever since.

Though sculpture, whether of the mass or open-work variety, may be considered as a space-defining fact, an object which gives palpable existence to the space around it, it can become, as an object in competition with other objects, space-inhibiting, a barrier to free movement. What else was the sterile Bauhaus architecture



REUBEN NAKIAN: *The Rape of Lucrece*, 1954-58; black steel, 12 feet high x 13 feet wide. Photo courtesy the Stewart-Marean Gallery, New York.



GIACOMETTI: *Three Men Walking*, 1949; bronze, 28 1/4 inches high. (Collection G. David Thompson, Pittsburgh.) Photo courtesy the Solomon R. Guggenheim Museum, New York.

engineered for if not as a reaction to the press of clutter? The need for untrammelled space was obviously greater than the need for the sculptural art. Certainly there has been a small but continuing need for sculpture; an occasional piece finds its way back into the cleared living room, the barren foyer, to relieve the emptiness. The effect, however, is at best aesthetic and more often decorative, like the featured article in a Fifth Avenue show-window. (Museum exhibitions have followed this high-pressure technique.) But since there are certainly more and more commercial objects to come from our fecund technology, how long will this isolated object be able to maintain its precarious aesthetic position in the escapist's living room?

There are signs that sculptors are relenting in the struggle to preserve traditional object-ness in their work, and are willing to conceive the possibilities of serving the needs of their art and environmental actualities at the same time. The canon that only sculpture in the round was true sculpture has gradually carried less and less weight. One can see the transition taking place, for example, in the series of four "Backs" by Matisse, made from 1909 to 1929, where the artist moves from a self-conscious treatment of "bas-relief" to complete mastery of the conditions he set himself, precluding any objections to two-dimensionality. David Smith has, also, in the face of criticism, applied himself to the possibility that a sculpture may be made in one plane and yet not lose affective power withal. Ten or fifteen years ago, in "Hudson River Landscape" and "The Banquet" Smith employed the illusionary properties of linear perspective to "fill out" the piece; recently he has been content with the shallow spatial realities of plane on plane, eliminating illusions and gaining a kind of "presence" from sheer scale. Smith's problem, in which respect he is like Matisse, is an innate and refined sense of design which can look like the Ersatz aesthetic of "good design".

The new sculpture is now considering the question of scale as seriously as the aforementioned pioneers of the big canvas did a decade ago. Smith has constantly dreamed of huger works and has recently begun to make them. Last year Reuben Nakian exhibited his "Rape of Lucrece" (1954-58), a black steel, cubist influenced construction 12 feet high, 13 long and half as much in depth. Though an "open-work" sculpture, it was forbidding and impenetrable. The awe it inspired in the small room gave me not so much the feeling of presence I have been speaking of as it did a feeling that the object had finally taken over completely. A greater simplicity in the work, undoubtedly the exact opposite of the artist's intention, could have made it more formally intelligible.

Yet as a monumental object, placed in the open at the base of a towering skyscraper, "The Rape of Lucrece" might come brilliantly to life. However, sheer largeness alone does not guarantee presence, though at this time it appears that such largeness is a necessary prerequisite... not to overpower the spectator, but to make him aware of an experience which can transcend a purely aesthetic emotion.

From another direction, growing perhaps out of displeasure with the engineered architecture of the last thirty years, "Galaxy" (1947-48) by the painter-sculptor-architect, Frederick Kiesler, suggests that the day when it will be possible to enter into an affective sculptural environment may not be so distant. This piece was first exhibited in 1952. It has direct affinities with the sculpto-architecture of Niasa, though the primitivism of its fish-form elements derives from elsewhere. This primitivism makes one wish that "Galaxy" had more of the superb casualness of Brancusi's "Arch" of 1917 (in the Arensburg collection), since it is an extension of that earlier work into the third dimension. The plastic qualities of primitive art are certainly still exploitable, but its symbols are its own... as Brancusi understood so well.

The re-association of sculpture and architecture, at least a truce between them, could make the difference. There are ways and means not yet thought of, and there is a kind of sculpture suggested, though still in the objects, the fragments around us, which may be the beginning of a real revolution. If one projects, on the other hand, an architecture fully aware of its sculptural possibilities, one immediately leaps backward to Gaudi, and to Frank Lloyd Wright. The former was a better sculptor than architect, the latter a better architect than sculptor, but in each resides the prototype of what might eventually bring about, for the arts at least, an Age of Concordance.



MATISSE: *The Back, I-IV*, ca. 1909-1929. Bronze. (Collection the Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.)



RENOIR: *The Washerwoman*, 1917; bronze, 48 inches high. (Collection the Museum of Modern Art, New York. A. Conger Goodyear Fund.)

Style and German Art

At Marlborough Fine Art Ltd. an exhibition for charity, 'Art in Revolt, Germany 1905-1925', drawn mainly from German private collections, richly samples a great period, with important central works and illuminating little-known ones. There are early paintings by Chagall, Ernst, and Feininger, as well as blocks of works from the Brücke, the Blaue Reiter, and other expressionists; the weak points in the exhibition were Dada and the Holzelschule, Stuttgart (Baumeister and Schlemmer). The exhibition is large enough to provide an opportunity to consider the position of German painting at a time when interest in it is rising or being raised (consider the campaign of promotion in America), coincident on the decline of Paris. For years it has been customary to contrast German and French national geniuses in antithetical terms: Latin clarity versus Teutonic angst, order versus emotion, the chic versus the brute, and so on, in refined applications of a basically very simple idea. This procedure chops up art into national areas at a level where this is not relevant. Paris is assigned formal qualities and Germany human values. The opposition of a dehumanized Paris art and a German art which is all heart, is accepted on both sides of the border. Werner Haftmann's list of 'enhanced expression, more profound content, psychic illustration' as the German norm in art reveals the fundamental assumption that it is more human to have the shakes than to be interested in *luxe, calme, et volupté*. In fact, however, Matisse's human content has been growing for sixty years, and just because German art is clenched and nervous it does not automatically abound in content. The fact is, Matisse's luxury is as human as Beckman's panic; and, to put it the other way round, it is just as much a stylistic decision to use zig-zag arrangements of loose forms (Kirchner) as it is to use stable surfaces (Matisse).

The work by the Brücke painters dominates the exhibition and we might consider the role of style in German art in relation to this group. In the half century that has passed since their paintings were done the content has not, I think, proved to be timelessly human and universal. On the contrary, access to the content of the Brücke is through forms that have a strong period (that is to say, stylistic) look. Expressionism is very much an iconography and not simply unfettered cries, as the direct expression theory has it. It is true that the Brücke aimed to portray 'directly, without qualification, the creative impulse' (Kirchner) and 'the intensive, often grotesque expression of force and life in the simplest form' (Nolde), but what modern artist hasn't said something like this? The modern painter who declares for complexity and elaboration is as common as the politician who comes out for sin and war. It is true that Expressionist iconography is anti-anecdotal and anti-impressionist commonplaces, but this does not mean, as the artists and their interpreters claim, a 'direct relationship between nature and their ego' (Haftmann).

Expressionist iconography is not the rawly human (a Frenchman, Dubuffet, in his earlier work, has a better claim on this territory) but an organised imagery with a body of references. The nudes of the Brücke, for example, well seen at Marlborough Fine Art Ltd., belong in a complex which includes nudism, primitivism, and vitalism, as well as a Strindbergian belief in the destructiveness of sex (see Nolde's 'Symeon und die Weiber'). Brücke nudes, all elbows and pudenda, emphasize one aspect of the female body whereas Matisse emphasizes not its points and edges but its continuous planes. Both are equally real, or equally unreal, as artistic representations. Kirchner's city, with its red streets, is a descendent of Baudelaire's Paris, a consumer's delight and torment with its shop windows and street walkers. The style of the Brücke artists is as much an artificial organisation as any craft-conscious Frenchman's. Kirchner wrote about 'the mysterious attraction' of

prints and considered that the difficulty of cutting in wood released 'powers which do not come into play in the easier handwork of drawing and painting'. Note, however, the strong influence of the woodcut on his painting, and on the paintings of the other Brücke artists: splintery masses, narrow forms, scratchy brush marks laid in parallel groups. Kirchner complained that drawn forms were 'loose and unpredictable' compared to the rigour of the woodcut; to think this and then to do paintings that resemble woodcuts is to make a highly conscious aesthetic decision.

I hope it will not be thought that I can't tell German from Parisian art. My point is that the descriptions of their differences err seriously by their antithetical form: Paris is robbed of feeling and Germany's conscious aesthetic purpose is minimised. It is important to realise that this impoverishes both parties. Formality does not exclude content; on the contrary, organisation embodies content and is inseparable from it. The stylistic analyses of German art that exist are excellent, but they should not be allowed to identify one style with direct human expression at the expense of another style. The decline of Paris is not a decline of formality, only of talent; and the revival of German art is not a sign of a new sympathy for expressionism. The reappearance of German art is an act of historical justice, righting the errors of both Parisian exclusiveness and the national persecution of German artists. The claim that Expressionism is a direct human exclamation is not supported by the historical context, nor by the present appearance of the works. Now that our ideas about form and content are subtler, it is high time to free German art from its pretentious claim to speak for Man in an essential form denied to artists a few hundred miles away.



KIRCHNER: *Badende*. Ca. 1912.



NOLDE: *Simeon und Weiber*. 1915.



MAX ERNST: Haus am Waldsee. Ca. 1916.



Chagall: Der heilige Droschken-Kutscher. 1911.



FRANZ MARC: Zwei Pferde. Bronze. 1913.

(All photographs courtesy Marlborough Fine Arts, London.)

Found objects and machines

Tinguely's meta-matic painting machines have been propagandised as machine art, but this is not true in any fundamental sense. Consider the process as it is on view at the Kaplan Gallery: you have a choice of pen; it is attached to an arm which moves over a sheet of paper, which also moves to increase hazard. A rheostat permits adjustments of pressure, speed, duration: more nervous, faster, stop. Tinguely represents all this as a collaboration of meta-matic and man. The result is usually a rather colourless calligraphy of the kind to which post-war abstract art has accustomed the collaborator and programmer of the machine. H. W. Janson pointed out that though Betsy (one of the painting apes) is 'a source of random patterns', it is her keeper who makes the aesthetic decision by recognising a pleasant accident in her drawing and taking the drawing away from her before it is spoiled. Thus, ape art is conditioned by human choice. Similarly, the results of Tinguely's machines are found-objects. Dada stripped creativity down to a single act of choice. The status of art was bestowed (as a spiteful monarch might insult old families by giving titles to unknowns) on a bottle rack, a urinal, a catalogue illustration. The ready-made elements of early Dada are transformed by Betsy and Meta-Matics. What has happened is that post-war painting has provided a new (and huge) area to find accidents in. The collaborator (really operator) of the meta-matic knows this and his pleasure, if that is what he feels, depends on an analogy with already-seen handmade art. Hence Tinguely's man-machine set-up results in parody, though parody with implications; it is ironic art with a serious question about its own status built-in. That Tinguely is as serious as Dada, which was serious, is substantiated by his history.

His work as a constructor has always revealed hankering after other arts, other senses. Sets of his movable constructions collide noisily and give 'concerts' (said to be a fusion of image and sound), thus trespassing on music as the meta-matics trespass on pictorial art. This over-the-border-of-the-arts attitude is characteristic of artists like Tinguely who combine sceptical gestures with a notion of the absolute. Tinguely's absolute, in whose name and from the vantage point of which the gestures of parody earn a sacred function, is motion. He writes: 'Everything moves continuously. Immobility does not exist... Forget hours, minutes, seconds. Accept instability'. Since 1953, when he animated various elements by asynchronous motors, he has introduced hazard (variation) into the running of his machines, getting away from the regularity of earlier powered art works. The motion of machines, as a spectacle, is probably a more fruitful idea than the meta-matics which use the same principle but demand physical cooperation from the user, putting in the coin and so on, who then waits for the delivery of the drawing he has paid to find. As an extension of the human hand the machine is whimsical and inefficient, though the parody

and the polemic are welcome. But as far as Tinguely's own art is concerned, his future depends on reducing the eccentricity and weirdness which still hang about moving art works and in trying to give them something of the logical but lyrical character of Duchamp's seminal man-machine-art notes in the Green Box. Most of Duchamp's reflections and projects stayed in verbal form (sometimes with diagrams) and Tinguely is one of the artists who has inherited that box of hints. Duchamp, however, tactfully kept back from gimmicks, whereas Tinguely, like Schöffer, teeters backwards and forwards over the line that separates novelties and toys from solid-core art.

Tinguely raises questions about what art is and what is the gift of the spectator to the work of art, and this is a function of 20th century avant-garde art. But the works themselves, though raising these questions in an interesting form, often lack the substance of the system that they are doubting. A painter like Barnett Newman, between 1946 and 1952, raised as many questions as Tinguely does but his means was an art which was dead serious and not, as with Tinguely, somewhat cute. His spindly forms, his jumping bits, his quirky balances, connect with machines at the bird's nest stage, pragmatic and experimental, it is true, but not compacted and tested. Tinguely, despite the lesson of Duchamp, cannot keep clear of the world of Rube Goldberg and Emmett with its parade of funny machines.

SIGNS

The sign language which, since Klee, has spidered all over painting is a pretty extensive field now. It includes Tobey's white writing, which is soaked in pictorial references to boulevards, plains, and skies, like a linear version of Impressionism. It includes the painters led by Dubuffet who use signs in the form of graffiti as the only means of drawing in their great pastes. Alcopley is a sign-painter, in the post-war sense, though his signs are neither pictorial nor pantingly human (the strategy behind using graffiti). His gifts are basically calligraphic and seen at their purest in his drawings, but a selection of his painting of the last six years is at the Drian Gallery.

The characteristic formal relations of episodic line are Alcopley's subject; he arrays his dabs and hooks, his claws and tiny boomerangs, in strips and bundles, series and sequences, columns and flocks. His brittle processions of curt, discontinuous lines are never infatuated or powerful but smooth and straightforward, a kind of declared impersonality of touch. His calligraphy-based gifts characterise even his use of paint and colour. Colour is always, to Alcopley, an area, a shape, like a country on a map. When he gets to the edge of this area and takes his brush away, that's the end of it. His colours do not have, as colours have in painterly works,

the power of learning from one another so that an ecology of neighborliness grows up. His colour comes to us as blocks and chips, petals and strips, of a hard dry clarity. Just as his calligraphy does not flow or interlace, but is tapped out like morse code in sharp, clear packages, so his colour works in point-to-point relationship. Recent paintings, however, are softer and more atmospheric: they are based on island-themes, large centred forms a little reminiscent of Baumeister's floating forms surrounded by tufts and flotsam.

Although Alcockley is heavily influenced by Oriental calligraphy he does not counterfeit, as Tobey does, the mysteries of another culture. His line is impersonal, his colours bright and un-affective, so that the 'mysterious East' is nowhere evoked for mood-values. He uses the East with a clear and witty sense of what he can do with it. He is an exponent of shapes that stretch or contract beyond or within traditional easel-picture dimensions, influenced, obviously, by Oriental scroll-paintings. Also in the background of his play with format (Alcockley was in New York until 1952) are Hollock's friezes and Newman's pedagogic inch-wide man-high painting done to demonstrate that the lines in his pictures were surfaces and not stripes. Alcockley is, in fact, the perfect painter for people who live in Frank Lloyd Wright houses who have never been able to hang many pictures, blocked as they usually are at every turn by tall, thin or long, low or curved walls. Alcockley's pictures, telegram-size, flag-pole width, unfolding scroll-wise (horizontally or vertically) slot into rooms with a crisp, happy geometry.

JB

England's geographical position, nipped off from Europe, is often invoked to account for national characteristics in art (such as time-lag) and perhaps it does. It is certain that England has a privileged relation to Europe on one side and to the USA on the other in the consumption of the mass media. To Americans the media are mainly currency, symbols of things to buy and ways to live; to the English the media have an overtone of the exotic as the product of another culture. On the other hand, the American mass media are not so exotic as they appear on the continent, where a language barrier exists which is far greater than mere differences of English and American usage. The 'psycho-analysis' of Hollywood movies by French intellectuals, for example, can only be based on an inability to understand the language. Perhaps as a result of the position of Britain a number of artists here reveal curiosity about possible links between mechanized and hand-centred Muses, the mass and the 'fine' arts. The mass media, to them, are neither casually quotidian nor fully exotic. The interest in such media is common to abstract and figurative artists. In the case of the abstract artists, one of the ways it shows is in a stress on spectator-participation, on the dramatic involvement of the onlooker. There are spatial analogies made between painting and the immersion of the spectator produced by big-screen cinema techniques, and also with mazes in fairground booths. At the Institute of Contemporary Arts a collaboration of three painters (Robyn Denny, Ralph Rumney, Richard Smith) and a critic (Roger Coleman) examined this aspect of the mass media's interest for artists. The exhibition, called 'Place', concentrated on the pleasures-and-traps-of-the-spectator syndrome which has accompanied the expansion of scale of abstract painting. The paintings, of pre-determined size and colour, piled up, slightly over man-size, around the visitor, under pressure from pictures 'off the wall'.

The influence of the mass media on figurative art, though not coordinated, has persisted throughout the 50s. In one form or another it is found in Bacon and Paolozzi and in various artists who can be connected with them. It is significant, too, that l'art brut's influence in England has always been accompanied by a shift in the images away from Dubuffet's 'unprofessional' artists to mass media images (robots, mummies, etc.). Recently two artists have turned to the image of Brigitte Bardot. It is true that she is French, not American, but she has entered their studios on the wave of pin-up material launched by the American mass media. She makes sense, not as another French influence to be added to Cézanne or Braque, but as a Heroine of the Media. Artists, of course, have been fans before. Joseph Cornell wrote of Hedy Lamarr in 1941: 'Her tenderness finds a counterpart in the summer night. In a world of shadow and subdued light she moves, clothed in a white silk robe trimmed with dark fur, against dim white walls. Through the window fireflies are seen in the distance twinkling in woods and pasture. There is a long shot (as from the ceiling) of her enfolded



JOHN BRATBY: Portrait of BB. Oil. (Zwemmer Gallery, London.)

in white covers, her eyes glisten in the semi-darkness like fireflies. The reclining form of Snow White was not protected more lovingly by her crystal case than the gentle fabric of light that surrounds her'.

Cornell's Hedy Lamarr was pretty much a phantom, remote, up there on the screen and then deep inside in memory. Peter Blake and John Bratby treat BB in a very different spirit. Blake took a life-size photograph of BB given away on five sheets of a popular newspaper, pasted the pages together, and added decorated knives around the figure. He metamorphosed the film star into a fairground figure—the Knife Thrower's Daughter—thus converting a mass media figure into a more traditional live performer. Bratby does not use his pin-ups (of which he has 'over a hundred', he says) as collage material, as Blake does, but paints BB. In an interview Bratby said: 'I used to have a thing about Bardot, although it has worn off now. I saw all her films at the time. She was the original and although she has now become a type there is more to her than the copies.' Bratby (Zwemmer Gallery) represents BB in grubby South London Suburban interiors; the odd thing is she looks at home there, though recognisably the star. Vadim (BB's Svengali) is quoted as saying he conceived BB as 'the unattainable dream of all men'. What has happened is that Bratby's circumstantial treatment of BB makes her look like one of the girls she has influenced (long hair, pout), more like the 'type' than the 'original'. Thus Vadim's 'unattainable' (which is what Cornell treasured Lamarr for) has broken down and the BB look is 'attainable' to a mass audience of girls and, through them, to 'all men'.

BB appears in Bratby's pictures as one of the somewhat Bohemian friends who are always sitting for him, emerging through his thick tweedy paint. The London 'Times' critic welcomed BB's presence in these pictures as a sign of 'romantic sentiment': however, he failed to tell the 'original' from the 'type'. The series began, significantly, with a portrait of a girl who looked like BB. It seems that what Bratby is doing is less acting like a devoted fan (Cornell stands for that) than recording the popularisation of the star, that process which models the style and body of other women and, hence, reaches off the screen into the house. Bratby, whose best art has always rested on a celebration of the hearth, has shown the domestication of the image of a movie star in the fabric of personal relations.



VEDOVA: Sfarri inquiet. 1957. 135 x 170 cm. (Collection Brücher Dumont.)



VEDOVA: Immagine del tempo. 1959. Tempera and oil. 146 x 196 cm.

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Vedova ieri e oggi

Giuseppe Marchiori

Di anno in anno, in questo dopoguerra che continua, trasformando l'antica idea del tempo in più complesse definizioni legate strettamente alla nostra esperienza, le vicende artistiche sembrano assumere un aspetto instabile, spesso al limite della ricerca provvisoria e incompleta.

C'è l'ansia, la volontà disperata di essere nuovi e diversi, a qualunque costo, per sfiducia in un passato vicino, per la possibilità di esaurirlo nello spirito d'avventura, nel meraviglioso lancio dei dadi al futuro o anche nelle stesse negazioni senza luce di speranza.

All'improvviso la storia ha assunto un ritmo vertiginoso, dopo la breve parentesi di raccoglimento e di meditazione, tra il '45 e il '47; e questo ritmo, volenti o nolenti, ha travolto un po' tutti, con un impeto che impedisce le nostalgie e le resistenze e che non concede più le soste riposanti lungo la via.

Panorami e bilanci appaiono, in questa prospettiva dinamica, continuamente distaccati dalla realtà o, comunque, arbitrari, in una successione di eventi non conclusi, spiegabili soltanto con altri che vengono o che verranno dopo.

Nella fase attiva dell'arte contemporanea, l'indagine va rivolta piuttosto alle origini, alle premesse, ai fatti determinanti, poiché quanto accade e si svolge davanti ai nostri occhi è spesso materia incandescente, informe, al di là del giudizio.

Siamo dei testimoni interessati, partecipi di fatti, ai quali talora abbiamo contribuito con scelte e con simpatie razionali e passionali; e questa è la condizione migliore per interpretare certe opere secondo le vere intenzioni di chi le ha create.

A una sintesi vasta, che sarebbe senza dubbio poco esauriente, sono da preferirsi l'esame e lo studio di un particolare aspetto della realtà artistica del tempo, in cui si dibattono con estrema violenza le tesi più opposte, e che dovrà assumere un aspetto concreto, fuori degli schemi inattuali, inadatti alla vitalità degli eventi.

Ora, in un momento che vede il gioco di tutte le carte e che fa apparire vacue e inutili le polemiche reazionarie, la presenza di un pittore come Emilio Vedova si giustifica, attraverso le premesse di una vicenda intensamente vitale, nell'ambito di questa realtà inquieta, in via di continua metamorfosi, e che non si può ridurre alle categorie, sempre troppo rigide, dell'action painting, dell'art brut e dell'informel.

S'è accennato a tre modi d'essere dell'arte contemporanea, ma ciascuno di essi, per la genialità dei differenti interpreti, è sempre qualcosa di diverso dalle sue leggi o dal suo arbitrio, determinandosi nelle forme della personalità, pronta a sopraffare anche la dichiarata tendenza all'anonimo collettivo.

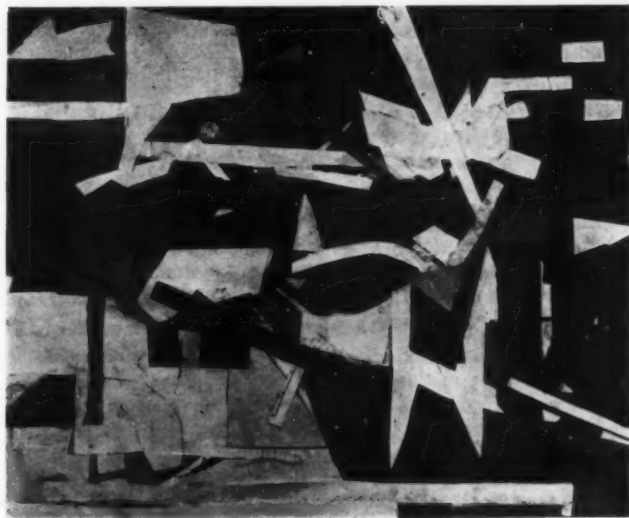
Vedova non è caduto come un meteorite nella intricata storia dell'arte italiana moderna, inserita finalmente in uno spazio europeo. Nelle condizioni avverse dell'anteguerra, Vedova, con sicuro intuito, libero da impedimenti scolastici, poté sperimentare e cercarsi in



Interno Chiesa S. Salvatore. Ink drawing. 1936. 24 x 34 cm. (Private collection, Venice.)



Figura distesa. 1937. Oil on card.



Collage. 1946.



La Miniera. 1950. Oil on canvas. 70 x 100 cm. (Viviano Gallery, New York.)



Sbarra mento, 1951, S.C. Tempera. 130 x 168 cm. (Collection Peggy Guggenheim, Venice.)

una cultura composita, tanto forte era la sua vocazione in un ambiente chiuso e lontano, spesso simile a una prigione spirituale.

Per capire il carattere e la qualità del pittore di oggi, è necessario guardare attentamente al suo processo formativo, dai primi saggi di un'infanzia geniale alle prove più vicine e responsabili del periodo 1943—1952.

Forse nemmeno Vedova pensava di avere accumulato, in oltre un ventennio, un tal numero di disegni, in nero e colorati, a penna o a matita, acquarellati o a pastello: un corpus di fogli, di recente ordinati e classificati in cartelle, per annate e per generi.

La scelta fu severa da parte dello stesso artista, che sa fin troppo bene d'illustrare la parola col commento del segno. Infatti, per anni, Vedova spiegò teorie, movimenti, stili di artisti con disegni improvvisati su ogni tipo di carta, abbandonandosi al suo estro di felicissimo interprete e di fierissimo critico. Di simili disegni, oltre a quelli strappati o lasciati sui tavoli dei caffè o dei ristoranti, Vedova ha riempito più casse.

Albi e quaderni scritti e illustrati contengono la storia di mille curiosità e di mille esperienze, fuori di ogni metodo apparente, in un disordine utile alla fantasia romantica del pittore, che sa trovare il filo del labirinto più bizzarri.

Fin dall'infanzia Vedova si diede allo studio appassionato delle architetture e delle sculture delle chiese veneziane barocche, ma, contemporaneamente, faceva copie da Rembrandt e da Watteau. Erano scelte suggerite dalla naturale predilezione per gli accentuati contrasti chiaroscurali, per le forti opposizioni di neri e di bianchi, spesso risolte in prospettive luminose, in scenografie di gusto piranesiano.

Nei disegni dell'infanzia, cioè di un tempo leggendario anche per

lui, Vedova scopre annunci e presagi, molto simili alle certezze di oggi. Il segno espressivo si lega alle macchie, in quel continuo confronto grafico e pittorico, che è caratteristico dell'artista; e nella macchia si ravvisa la cellula originaria sviluppata poi nell'attuale tessuto della pittura e delle litografie.

La prima intuizione era esatta. Essa si riferiva a un mondo oggettivo ben determinato in tanti edifici veneziani civili e religiosi; un mondo di straordinarie architetture fiorite con masse in rilievo di bianchi di pietra d'Istria e ombre profonde di marmi anneriti dalla salsedine. Esterni e interni sono in rapporto diretto, pittoriche invenzioni spaziali, che agli occhi del pittore apparivano come evasioni della fantasia in quel sognato romanticismo, che fu sempre la molla più attiva per i colloqui dell'uomo con le cose, del poeta coi propri fantasmi.

Il rapporto con la vita è sempre presente nell'arte di Vedova, perchè nessuno può esaurire sogni e sentimenti in un mondo fittizio, e la sua «partecipazione» ha un valore, che diventa particolarmente significativo oggi.

Ogni cosa gl'interessava della natura, dai nudi agli insetti, dai pannelli agli scheletri, dagli alberi alle paludi; e sempre con la tendenza a metterne in luce il particolare più espressivo, macabro o notturno, ripugnante o grottesco, traendo ispirazione, più d'una volta, dal mondo tragico di Goya.

A questo nome Vedova dedicò un culto tenace, perchè il pittore spagnolo interpretava, ai suoi occhi, l'odio per l'oppressore, l'odio per i tiranni, l'odio per l'oscurantismo, dal quale nascevano mostri, streghe, schiavi e carnefici.

Goya appariva al suo spirito ribelle come un'insegna di libertà, contro tutte le ipocrisie e le superstizioni, i falsi miti e gl'imbrogli.



Scontro di situazioni, 1951, S.C. Tempera and collage. 170 x 130 cm.



Dal Diario della Corea. 1951. Mixed media. 40 x 50 cm. (Cavellini Collection, Brescia.)

Assetato di giustizia, il giovane Vedova cresceva tra le violenze e le soperchierie, con la volontà risoluta di denunciarle, e a questo compito si preparava studiando e disegnando con inesauribile foga. L'arte di Vedova è stata sempre senza sorrisi, al di fuori dell'ironia. Il tono ironico gli è estraneo fin dalla prima giovinezza.

Invece, già nel 1937, in una serie di studi di figure in rapporto con l'architettura, egli aveva affrontato il problema della composizione a forme plurime, disegnate a inchiostro con grovigli e intrichi di linee, disposte in una successione spaziale, che veniva a sovvertire il concetto rinascimentale dello spazio prospettico. Questi nuclei embrionali saranno poi sviluppati nelle tele odierne, «immagini del tempo», o, meglio, di una nuova idea del tempo.

L'architettura è un motivo dominante e ricorrente, che gli ispira soluzioni sempre diverse. Nel 1938, per esempio, egli disegna una cupola, secondo un processo astrattivo, che la riporta allo schema. Ogni elemento della realtà si trasforma così in architettura forzata, con prospettive allucinanti, che son poi scorci del suo stesso spirito, in fuga verso l'irreale, verso un'altezza celeste, sognata con un candore di primitivo.

I certi interni della basilica di San Marco, a forti contrasti di luci e di ombre, in una cupa atmosfera notturna, definiscono già i caratteri di una visione, che non muta nella sostanza, e che appartiene al clima dell'espressionismo, come stile e come critica, soprattutto, sociale. (Le esperienze puristiche sono reazioni dialettiche, necessarie in una formazione culturale tanto ricca di spunti vitali.)

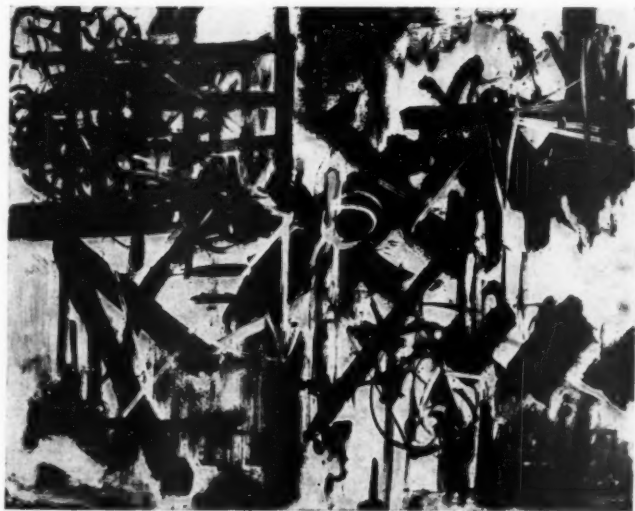
I poveri, i derelitti, gli umiliati non sono veduti soltanto come personaggi caratteristici, come figure di scene più o meno drammatiche: sono essi vicini al cuore e alla pietà dell'artista, nei suoi slanci di solidarietà umana, con punte persino mistiche.

Vedova ha appunto, nel 1938, disegnato una curiosa storia di Cristo moderno; una specie di diario intimo, in cui l'autore s'identifica con chi soffre di più. È il documento di una vicenda vissuta, rappresentata con simboli piuttosto chiari. È un'amara vicenda di dolore e d'insofferenza, nel tempo più fortunato della dittatura fascista.

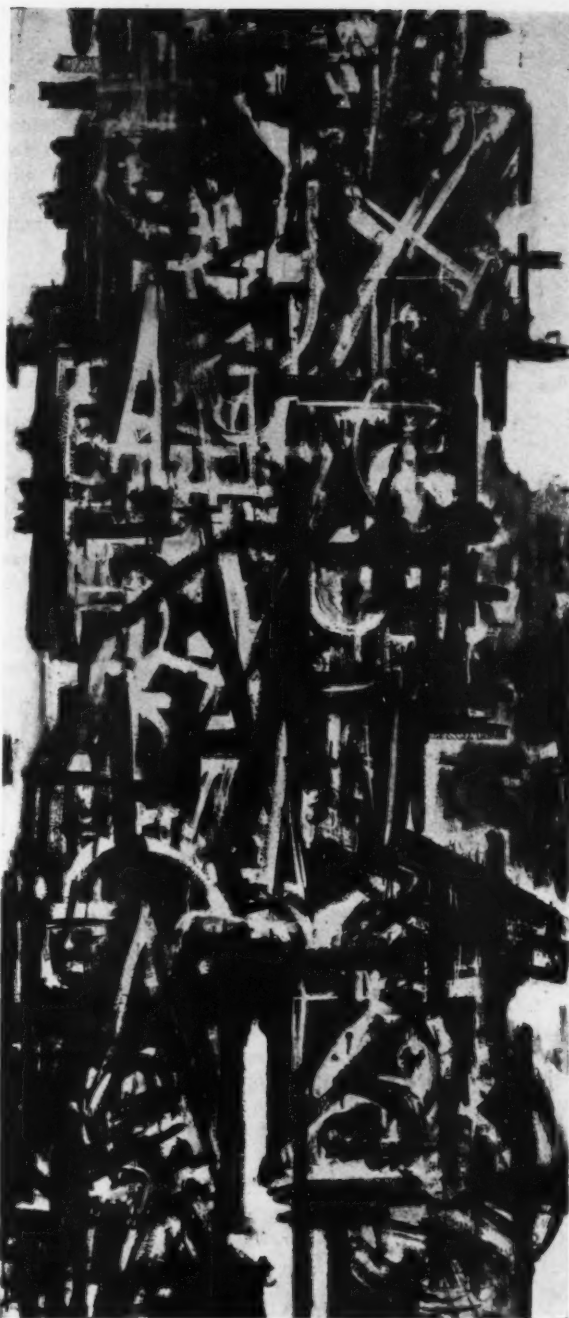
Come contrappeso alla pietà e alla coscienza civica, si scatena, in Vedova, una sensualità istintiva, che vuole essere barbara e brutale, rivolta a rappresentare lo sfacelo e la dissoluzione. Le donne denigrate, alla scuola del nudo, con estro crudele, sembrano, ancora una volta, figure di nordica tregenda, dell'espressionismo più sadico di Graf o di Baldung. Si è tentati di attribuire a una condanna morale le mostruose deformazioni. E invece si tratta forse di una involuzione ispirata da un bizzarro senso di colpa.

Nel 1939 alcuni disegni (ne troveremo altri più tardi) sembrano di uno scultore per l'unità plastica delle masse, per gli stessi profili, che ricordano Laurens e Zadkine, cioè i fatti della scultura ispirata dal cubismo. (Non bisogna dimenticare che Vedova ha studiato dal vero le sculture classiche del museo archeologico di Venezia e le sculture barocche.)

Accanto alla solennità monumentale delle composizioni plastiche, Vedova studia il movimento dinamico di una ballerina, ma senza



Dal Ciclo della Protesta, No. 7. 1953. Tempera. 200 x 88 cm. (Cavellini Collection, Brescia.)



Dal Ciclo della Protesta, No. 3. 1953. Tempera. 167 x 130 cm.

ricorrere al linguaggio dei futuristi. Il suo dinamismo ha il carattere sommario e essenziale degli schizzi e dei disegni del Tintoretto, luminosi e intensi nella forza costruttiva del tratto animoso.

La pittura del Tintoretto è l'altro libro aperto davanti alla fantasia eccitata del giovane Vedova, che cerca i suoi maestri alquanto lontano dallo studio di Antonio Mancini, dove pur fece i primi passi, con l'aureola dell'enfant prodige.

Le grandi figure tintorettesche mosse da un drammatico impulso dello spirito erano, per Vedova, luci e ombre di un mondo eroico, profondamente amato come il mondo piranesiano.

Ma le stesse figure, nell'aspetto monumentale, assumevano altri caratteri; la forza paesana di Permeke; la struttura scultoria di Martini, che, allora, viveva a Venezia.

Il 1941 e il 1942 sono due anni importanti per la storia di Vedova: sono gli anni nei quali il fenomeno Picasso viene affrontato dal pittore, messo a fuoco nei molteplici aspetti, esaminato e studiato soprattutto nei termini stilistici affermati con «Guernica» e ripresi poi nella «Pesca notturna a Antibes».

L'interesse per «Guernica» era, per così dire, preparato dall'affinità congeniale con la esasperata carica emotiva delle linee, delle

macchie, dei segni, del colore degli espressionisti tedeschi. È il colore della violenza e della protesta.

Vedova legge Garcia Lorca, si anima alla novità di quelle liriche, che s'ispirano a motivi popolareschi, trasformandoli nel senso moderno indicato dalla poesia surrealista, e cerca d'interpretare con segni e colori quel linguaggio in cui ogni parola è magica evocazione. Gli equivalenti grafici e coloristici della poesia sono dominati da un impetuoso entusiasmo, da un'accensione romantica, che sono i lati più tipici del temperamento di Vedova nel tempo della prima giovinezza.

È un periodo tragico che conclude le stolte illusioni pacifiste negli orrori della guerra e della guerriglia. La «partecipazione» degli uomini liberi significa rivolta, clandestina o aperta, in un clima di esasperate passioni, dalle quali tuttavia si misurano la tempra dei caratteri, la forza d'animo, la volontà di sacrificio.

È il tempo della protesta, che ogni spirito libero innalza come una bandiera, coi mezzi più disparati, dall'azione diretta a quella indiretta del disegno e della poesia.

Tempere, pastelli, disegni a carboncino, disegni a penna sono gli strumenti e i documenti della partecipazione di Vedova ai fatti di una storia, che sarà quella della resistenza: una storia da non dimenticare mai, nel nome di un sentimentalismo patetico e falso, di un ipocrita «embrassons-nous».

Vedova accentua il tono dei disegni dominati dall'angoscia e dalla disperazione, e raggiunge, nel 1945/46, un pathos eccezionale, riassumendo in una sigla inconfondibile, sempre espressionistica in senso lato, una somma di esperienze, documentate dal corpus di disegni, che abbiamo avuto la fortuna di studiare molto attentamente.

Le storie partigiane raccontano fatti veri. Sono il diario di una guerra senza pietà e corrispondono all'impegno morale del pittore che non può esser soltanto pittore in un mondo che esige scelte inesorabili.

C'è il caso di Pollock, il caso di un artista che sembra esclusivamente dentro la pittura e che è dentro la vita fino a morire.

I suoi magici intrecci sono l'espressione in uno spazio inquieto di una vita interiore dominata da incubi ossessivi. L'arte di Pollock è un continuo racconto: è la raffigurazione inconscia del mistero di un'anima. Dopo il 1946, mentre si precisa sempre più, nel contrasto di tendenze diverse, la volontà di rompere con gli schemi della cultura cubista, Vedova cerca di rendere il suo segno più libero, seguendo un lento processo astrattivo, che vediamo risolto nelle litografie del 1959, nella pienezza della maturità. Ma il racconto è continuato.

Le figure si nascondono nei segni allusivi. Il groviglio o il tratteggio lineare e la macchia racchiudono l'embrione di un linguaggio, che, nel suo svolgimento, coinciderà con la più viva scrittura moderna, con l'espressione fulminea affidata a quel genere di automatismo controllato e illuminato, tipico dell'arte contemporanea, nella scoperta di una realtà senza limiti estetici e alla quale s'impone, di volta in volta, un valore poetico. Il fatto di attribuire un valore poetico a quanto sembrava dovesse essere escluso dal dominio dell'arte è una dimostrazione della certezza che anima i migliori artisti d'oggi, insofferenti di ogni tradizione accademica, anche d'avanguardia. (Il neocubismo è infatti rifiutato come una involuzione infeconda di un processo storico, che ha precedenti ben più vivi in «dada».)

Prima di accettare questo origine comune all'arte più attuale, Vedova fu tentato, nel 1946-1948, dalla volontà di reagire alla propria natura con alcune prove di purismo assoluto (colore campito a zone delimitate da listelli) e di purismo meccanico. L'esigenza puristica lo portò al collage come a un mezzo necessario per definire esattamente i piani colorati. Poi il collage, in una applicazione più idonea, diventò scoperta di un nuovo ordine spaziale e di nuove materie, in funzione espressiva. Chi non ha guardato a Schwitters?

Contemporaneamente Vedova annotava figure nei suoi diari di Burano, nei diari della montagna e in altri studi di architettura, che riprendono i temi più famosi della sua vicenda di artista.

Vedova si è sempre mosso così, tra esigenze contraddittorie, risolvendole nell'unitaria ragione del segno aperto a ogni possibilità espressiva, dalle più inquietanti anticipazioni alle approfondite ripetizioni di alcuni motivi formali.

Nel 1948 si determina, quasi per sperimentarne la validità, nel confronto dialettico con «situazioni» diverse, uno stato d'animo futurista, espresso esattamente nei termini delle linee forze e del dinamismo boccioniano. Vedova denomina «Scontro di situazioni» un quadro del 1952, che conclude questa esperienza; un quadro diviso in zone, come un collage, secondo un ordine suggerito come sempre dal contrasto della luce con l'ombra.

Sono elementi ritagliati e disposti in uno spazio angoscioso, secondo linee spezzate: meccanismi bizzarri di una assurda geometria. Il corpus dei disegni spiega sempre più chiaramente il rapporto con le pitture, in uno stretto legame di dipendenza.

Più volte abbiamo studiato l'arte di Vedova, fino al 1953/54, e a quelle conclusioni* vorremmo rimandare il lettore, anche se sono conclusioni provvisorie. Tuttavia in esse si voleva sottolineare che nell'arte di Vedova c'è sempre il sopravvento delle forze spirituali come energie che si riflettono nella vita e che dalla vita si alimentano, per cui essa si distingue «dall'arabesco pigramente tracciato o dall'odiosa macchia che si allarga ad libitum nel sonno della coscienza».

Si cercavano cioè le prove della sua verità, attraverso una serie d'indagini, che condussero a identificare le varie tappe della formazione culturale di Vedova (oggi maggiormente chiarita dallo studio dei disegni in gran parte inediti).

Nel 1950 Vedova aveva fatto un giro lungo il delta padano e ne aveva avuto forti impressioni. La conseguenza fu una serie di disegni a colori, che racchiudono il mondo interiore e visivo dell'artista come in una allucinante sequenza, suggerita davvero dall'urto con la realtà di un luogo primitivo e selvaggio.

Ai contatti con un ambiente reale il pittore non ha potuto mai rinunciare, poiché il rapporto con la terra, con la vita, coi fatti del mondo provoca in lui le reazioni emotive, che conducono alla necessità della pittura, come espressione e come testimonianza.

A ogni serie corrisponde un ritmo diverso, in ragione dei contenuti che si aggregano e si disgregano in uno spazio animato e segnato da direzioni e opposizioni di masse e di elementi sempre in moto centrifugo e centripeto. La luce è la dominatrice di queste composizioni chiaroscurali, che sembrano davvero riconoscersi nella lontana matrice espressiva dei disegni di architetture veneziane. Poi ci furono gli apporti, dovuti ai viaggi, delle cose viste, da Paestum a Rio de Janeiro, e tradotti in schizzi, ben distinti (ciascuno con una impronta individuale) che si aggiungono all'infinito numero degli appunti e degli studi, spesso rimasti allo stadio d'idee inesprese.

In questi appunti e nei quadri che ne sviluppano su altra scala i temi fondamentali torna spesso il motivo dell'odio per la prigione, per i campi di concentramento, per tutti i limiti imposti alla libertà, che umiliano e divorano lo spirito.

Sbarre, cancelli, fili spinati rappresentano l'ossessione più lacerante, l'offesa più atroce alla dignità dell'uomo. Vedova, che non ammette alcun vincolo alla libertà di essere se stesso, vede in quei simboli dell'oppressione e del sadismo umano il profilo della morte.

Le sbarre rappresentano un ostacolo crudele persino al ripiegamento interiore, alla pace della coscienza nella fede recuperata attraverso il dolore. Vedova spezza queste sbarre ossessionanti, le distrugge nella frantumazione organica delle macchie e dei segni. E anche le gocciolature nere, lasciate sulla tela, come tracce d'un gesto vitale, in virtù dei significati allusivi, diventano gocce di sangue, gocce di sudore penato in amare fatiche.

Vedova non ha dimenticato nulla e i cinque anni, che vanno dal 1953 al 1959, segnano, appena con qualche breve parentesi, l'approfondimento di quella immagine del mondo, che l'artista si era proposto di dare, guardando dentro di sé, portando alla coscienza le paure e le angosce di una giovinezza romantica, i drammi taciti, gli amori, le malinconie, gli odi, le passioni di una più matura stagione. Qui sta la chiave della singolare personalità di Vedova. Il corpus dei disegni aiuta a riconoscerla e a darne una definizione, almeno fino a oggi.

Sfogliamo le cartelle del 1954 con tempere a colori, con gessetti neri e colorati (si potrebbero già istituire dei confronti con gli americani, se non altro per constatare le soluzioni diverse date da un europeo agli stessi problemi); quelle del 1955 coi collages (spesso divisi in pannelli, con effetti vigorosi di bianco e nero, macchine e architetture, con ricordi, ancora una volta, piranesiani)



Dal Ciclo della Protesta, 1956, T. 88 x 200 cm. (Collection Museo Revoltella, Trieste.)



Presenze. 1958. Tempera. 120 x 60 cm. (Galleria Blu, Milan.)

e con gli schizzi brasiliani, minuti come in un pulviscolo luminoso e in un brulichio di figure); sfogliamo le cartelle del 1956 (con le soluzioni meno prevedibili dell'espressionismo astratto, in cui si scoprono persino elementi geometrici kandinskyani o coi collage di giornali in rotocalco, macchiati e chiaroscurati violentemente, o con gli studi di sigle e di alfabeti; o con le impressioni immediate e tragiche, sempre del 1956, ispirate dagli orribili casi d'Ungheria). Sono poi, sempre in altre cartelle, del 1957 le figure di un barocco devastato, le figure oltraggiate di donne nude, viste con una curiosità persino morbosa, impudicamente svelata; e del 1958 sono i fogli con macchie, schizzi, violenze grafiche e coloristiche, ormai pari ai grandi quadri, dove Vedova può davvero, come afferma, «mettere l'uomo nell'angoscia dello spazio».

Abbiamo voluto leggere in questo libro aperto alle più varie suggestioni della fantasia. E ne è uscita, articolata nei suoi nessi, una realtà poetica costruita con l'ampio respiro delle passioni e dei sentimenti. Alla mostra di Kassel certe situazioni sono documentate molto bene, persino nelle sfumature stilistiche: da «Sbar-

ramento» (1951), che è ancora dominato dalla simbologia della macchina, al «Ciclo della protesta» (1953), in cui sono accennate le strutture molteplici di altre opere successive. Rottura di forme, per una estrema esperienza, per non abbandonarsi alla passiva ripetizione.

La esaltata volontà dell'artista di essere in uno spazio tumultuoso e incompreso si esprime, come gesto necessario, in una specie di turbine pittorica: «Scontro di situazioni» (1958), «Tumulto» (1958), «Immagine del tempo 1» (1958/59), «Immagine del tempo 5» (1959), «Immagine del tempo 3» (1959), «Immagine del tempo 6» (1959), «Contrasto 2» (1959), «Tensione 3» (1959), «Tensione 4» (1959).

Tutte queste opere sono della maturità del pittore, ma in quanto la parola significa attesa, possibilità di futuro, proiezione verso l'avvenire; e mai conclusione.

Da «Tumulto» a «Contrasto 2», a «Immagine del tempo 6» il grafismo risulta assorbito nella materia pittorica: lo spazio non è più gremito, divorato dalle macchie e dai segni.



Document 1958, H: 2, V. Tempera and charcoal. 195 x 145 cm.
(Collection Dr. Festa, Vicenza.)

Al moto ondulatorio o sussultorio (sono aggettivi per le scosse sismiche) che sconvolge l'immagine, in una dispersione di elementi pittorici, Vedova, senza perdere nulla del proprio dinamismo, ha sostituito uno spazio più composto, con qualche pausa di riposo. «Contrasto 3» è addirittura più ricco di vibranti tonalità, che determinano una maggiore autonomia coloristica, non più forzata o rilevata col tratteggio o col contorno dei neri.

La pittura di Vedova si annuncia, in queste opere recenti, o autonoma, come s'è detto, in senso coloristico, o vincolata al tessuto dei neri, buttati giù con foga ribelle, come se il pittore dovesse andare all'assalto, a combattere contro qualcosa o qualcuno. Il mordente aggressivo di siffatte pitture, che girano intorno all'egocentrismo dell'artista e dell'uomo, segue naturalmente il corso di una condizione morale di fronte all'oggetto dell'amore o dell'odio.

Presenze, Immagini del tempo, Documenti, Tensioni, Contrasti sono i titoli delle opere astratte di Vedova, riferibili all'ansia di non mancare mai all'appuntamento con la contemporaneità. Vedova si abbandona — per così dire — alla pittura; mai all'edonismo pittorico.

Troppe radici lo legano all'impegno iniziale della polemica e della protesta. Le immagini del tempo non sono tinte di ottimismo. Il sorriso continua a essere assente da queste visioni simboliche.

Il pittore scarica nei grandi 'teləri' una esuberanza che gli anni non sembrano avere attenuata; ma il suo procedimento, per quanto rapido, immediato, non uguaglia la tecnica del versare, che vede il pittore dentro il quadro, muoversi in esso, chiuso dentro un groviglio che sempre più s'intreccia e si espande intorno a lui.

Tuttavia i pennelli di Vedova uguagliano spesso nei risultati il gesto spregiudicato dell'artista che nega le tecniche tradizionali e che compone col ritmico moto della mano il complesso arabesco

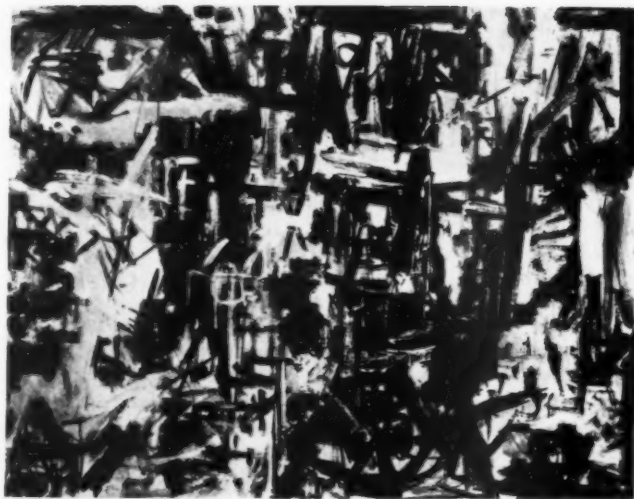


Immagine del Tempo. 1957. Tempera. 190 x 145 cm. (Collection Peggy Guggenheim, Venice.)

della propria verità. C'è nell'artista veneziano la stessa carica vitale che si esprime in uno stato di esaltazione, al quale concorre ogni facoltà dell'essere e questo stato di distacco da ogni interesse contingente si giustifica soltanto sul piano dell'impegno totale della fantasia.

Ogni sforzo è rivolto al medesimo fine, in una specie di sintesi attiva degli impulsi più disparati e contraddittori; e il fine è l'azione. Nell'azione tutto si spiega e si riconosce attraverso i segni, le macchie e i colori. Il pittore riconosce se stesso, talora persino con un senso di meraviglia.

«Presenza» (1958/59) interpreta, meglio di ogni altra opera, quella tensione dello spirito, che si esprime nel quadro coi rossi, coi neri, coi verdi, con fragorosa violenza, come un'esplosione. (Spesso torna il motivo della lacerazione, che non va inteso soltanto come fatto formale. È il motivo che investe l'anima stessa dell'artista ferito, fin dai primi contatti col mondo, dall'umana ingiustizia, e conscio di questa piaga segreta, che lo fa diventare visionario e bello.)

Si potrebbe dire, con secentesca metafora, che la polveriera di Vedova salta in aria ogni giorno.

Non c'è mai, in questo pittore, il freddo calcolo, la misurata precisione, l'industriosa abilità, che fanno di tanti artisti moderni dei tecnici esperti nel trattamento delle più disparate materie. Vedova non ha rinnegato i suoi semplici mezzi, per qualificarsi dentro le categorie più vistose dell'arte moderna. La sua posizione è decisamente individuale e subito riconoscibile pur nel forsennato tumulto delle maniere straordinarie, sempre più, 'ultra', che riducono molto spesso il panorama delle arti a una specie di competizione sportiva. Vedova è un isolato che ha saputo vedere certe cose molto prima degli altri, e che oggi può constatare come la sua storia possa coincidere con la storia contemporanea.

Da tale coincidenza nasce l'interesse attuale della critica e del pubblico per l'opera di Vedova, fino a ieri divisa da una barriera di ostilità e d'incomprensione. Anche questo è un fatto sintomatico. Pare s'incominci a vedere, al di là della polemica, dell'urto, della violenza, la vera ragione di un'arte tanto sincera, i suoi umani contenuti, e a intendere come la libertà creatrice non vada confusa con la gratuità degli atteggiamenti, con l'indifferenza morale, con la ricerca ostinata dell'effetto sbalorditivo.

Vedova, nel labirinto delle poetiche moderne, non ha mai smarrito il senso delle origini. Il suo è un filone autentico, in cui ogni esperienza si giustifica, alla luce della verità spirituale, che ravviva le più mutevoli e complesse espressioni di un'esistenza «divorata e divorante» come afferma un mistico motto nello stallo di un coro in una basilica dimenticata.

* Giuseppe Marchiori: E. V. in: Catalogo mostra del «Fronte nuovo delle arti». Galleria della Spiga, Milano, 1947. — E. V. «Le arti». Venezia, 1951. — Vedova, oggi. «Numero» 4/5. Firenze, 1953. — V. «Arti visive» 8/9. Roma, 1954. — E. V. in: Catalogo mostra alla «Zacheta» di Varsavia 1958.



Cino or Jaffis. 1954. Tempera. 100 x 70 cm. (Collection Peggy Guggenheim, Venice.)

Il premio «Morgan's paint» a Rimini

Giuseppe Marchiori

Il pittore Gastone Novelli pensa che «i ragionamenti sulla pittura siano spesso inutili», perché «un quadro non è un miracolo» e ha «l'intensità e le dimensioni dell'uomo che lo ha fatto». Meno male che al posto di un «sempre» decisivo, Novelli ha sostituito un più prudente «spesso»: altrimenti noi, cronisti d'arte, chiuderemmo bottega con grande e legittima soddisfazione da parte di tutti.

Infatti i «ragionamenti» della critica diventano di giorno in giorno più difficili (non diciamo, più oscuri), perché l'arte contemporanea si nasconde dietro veli sensibili o compatte materie o informi volumi, in una ricerca spesso confusa, spesso chimerica della «realtà» (una parola elastica, comodissima, che comprende tutto e che gli scienziati considerano senza alcun significato).

La mostra di Rimini, intitolata «Premio Morgan's Paint», è organizzata dal Colorificio Toscano, dà la possibilità di tirare qualche somma, di vedere fissato in una sintesi efficace un panorama pressoché completo della pittura e della scultura d'oggi. (Manca, non sappiamo perché, Scanavino.) È una mostra che andava alleggerita degli acquerelli e di gran parte delle incisioni, nonché di quasi tutte le pitture dei «maestri» del Novecento, e che, con questi tagli salutarì, sarebbe apparsa più agile e più coerente. (Non bisogna mai snaturare il carattere di una mostra con l'inflazione delle opere.)

Qualche taglio andava fatto anche nel corpo più vivo dell'esposizione, per toglier di mezzo le situazioni provinciali, i compromessi, le aggiunte superflue, che rivelano talora affettuose intenzioni accettabili soltanto in un piano umano, molto al di là della critica.

(È vero che i nostri «ragionamenti» dovrebbero rivolgersi agli «uomini» che fanno dell'arte e anche agli «uomini» che giudicano quelli che fanno dell'arte; ma il discorso sarebbe troppo lungo.)

Sfrondata delle inutili presenze, la mostra dà indicazioni preziose su quanto si fa o si tenta di fare, nella pittura e nella scultura, in un presente precario, indefinibile, ambiguo.

È il tempo nel quale viviamo, scossi da urti violenti, da meravigliose illusioni, da straordinarie incertezze, per cui ogni volta si mette in discussione quanto sappiamo, ricominciando ogni volta da capo, di fronte all'eloquenza di fenomeni che danno torto alle verità assolute: a questi ancoraggi della nostra saggia pigrizia.

Mondo antico e mondo moderno, anche nelle tele e nelle sculture, che dovrebbero darci qualche avvertimento, farci capire, per lo meno, che cosa significa la parola «realtà» per i pittori e per gli scultori giovani di età e di spirito.

Ben difficile è stabilire le «dimensioni» dell'uomo che si dedica alle pratiche magiche dell'arte, che gioca coi colori o coi ferri saldati, per farci credere a un gioco meraviglioso, al quale dovremmo anche noi partecipare. Le prove offerte, dipinte o scolpite, sono troppo spesso meri fenomeni di mimetismo culturale o di esasperato narcisismo, che si sommano in un certo livello collettivo, in cui le personalità si stemperano come colori nell'acqua. L'affermazione individuale si confonde nell'anonimo delle correnti del gusto. E chi rimane allora? Che cosa resta d'intenso, di forte, di sicuro nella nostra memoria?

Noi cerchiamo un'opera che abbia un significato, che ci dia una emozione attiva, che riveli una vocazione poetica; un'opera che non si esaurisca, come di solito accade, in una «trovata» tecnica o nella esatta imitazione di un muro insudiciato dagli uomini o dal tempo.

Dubuffet ci ha insegnato a guardare un muro, a coglierne la bellezza casuale nelle macchie, nelle muffe, nelle colature, nonché a leggere i graffiti umoristici, politici, osceni, sportivi. (Una volta si diceva che il muro è «le papier de la canaille»: uno spazio aperto agli umori degli anonimi divisi tra il sesso e la politica.)

Il muro è certamente un diario privato collettivo dei risentimenti, dei desideri, delle violenze, delle denunce, scritto e disegnato. Ma i pittori trasformano il diario in tela dipinta o in bassorilievo archeologico, in un artificioso tessuto di raffinatezze formali.

Così noi, critici, siamo diventati degli esperti temibili in fatto d'intonaci scabri o lisci, maculati con arte ingegnosa di colori grommosi o stillanti, e, forti di questa esperienza, tentiamo di spiegarli a noi stessi e agli altri, col proposito di aggiungere un capitolo del tutto nuovo all'aureo «Saper vedere», a uso del popolo.

Il problema fondamentale di tutti i giovani artisti impegnati in una vicenda spesso drammatica è quello eterno: comunicare col prossimo, essere capiti, dire qualcosa agli altri.

Ci son tanti modi di esprimersi e i modi attuali rassomigliano spesso ai discorsi a chiave. Inoltre tutto è cambiato da ieri, dal momento in cui stiamo scrivendo: mutano le opere e si trasformano gli artisti assillati dall'effimero, che ha sostituito il fine antico della durata o addirittura dell'eternità. (Il quadro non è dunque più un «miracolo»; Novelli ha ragione.)

Non vorremmo comprendere troppe cose in questo amore dell'attimo, in questa corsa disperata all'avvenire senza speranza, ma è indubbio che si tratta di un segno distintivo del tempo.

Nelle infinite possibilità di «variazione sul tema», ispirato dal muro macchiato o grafito, si distinguono Novelli, Perilli, Barisani, Raspi, Spinosa, Giunni, Soffiantino, Bice Lazzari, Paola Levi Montalcini, Bendini, Bionda, De Gregorio: la lista è lunga, ma i muri sono vasti...

Un'altra zona, esplorata sufficientemente, è quella grave, lugubre e sanguigna dell'espressionismo astratto, con impeti, scatti, impenate e contrasti inesorabili, e che rivela altri aspetti dell'anima contemporanea o dei complessi che l'avvelenano. Sono i flussi e i riflussi dell'oceano americano, che rimuovono persino le calme acque dei laghetti lombardi, talora addirittura stagnanti. E qui sono di scena il lento Morlotti, perduto tra i campi di granoturco, con strepiti pascoliani di cartocci, e urli disumani di Pollock; e Mattia Moreni, eroticamente luttuoso, frenetico di cieli neri e di bianche colate (e viceversa), e Saroni (con gli occhi dell'anima rivolti a de Kooning), e Ruggeri, più fermo e più vero, nelle sue notti ormai senza sangue (le vene hanno vuotato l'ultima stilla, le vene dell'uomo o del bue scuoiato).

Ma non finisce qui l'avventura dell'arte moderna. C'è chi racconta, come Strazza, un isolato tra i rumori del mondo, un lirico che sa ascoltare il silenzio delle grotte romite, e meditare sui segni del presente e del passato; e c'è che si cimenta con le novità, Fontana coi tagli, Burri coi bellissimi ferri in rilievo, Cagli con le carte stracciate, Music con le macchie disposte a intervalli musicali. C'è posto per tutti, per gli informali e per i geometrici, come Nativi, e per gli astratto-concreti, come Scordia e come Corpora, per quanti hanno il culto della «bella pittura», che può essere di cose o di eventi, di tempeste o di cieli, d'acque e di fuoco. Gli elementi ormai si scatenano non dominati e nessuno può starsene a guardare i pianeti con l'occhio amoroso o patetico. Persino la «bella pittura» è sconvolta, irritata, malgrado le belle «paste», le velature sottili, le generose accensioni.

Soli e intangibili, i seguaci dell'astrazione geometrica sembrano monaci della Tebaide precipitati nel caos di una strada moderna. E i paesaggisti, come Ciardo e Cattabriga, dove li mettiamo? In quale dolcissimo limbo contemplativo? La natura è inquinata di fumi, di vapori, di veleni: i ruscelli portano via rifiuti di fabbriche e di officine, le foglie sono bruciate dagli insetticidi, l'aria è inquinata dallo «smog». Ma Ciardo e Cattabriga credono nella natura e fanno i bucolici nel tempo delle maledizioni umane e scientifiche. Oggi la «sensibilità» ha un nome diverso e oggetti diversi: è forse grazia dello spirito e raffinatezza di cultura: è sospiro orientale, vaghezza rarefatta di kakemono senza fiori di pesco e voli di rondini. La «sensibilità» in questo senso ha la misura tenue di Sergio Romiti, immerso in eterree trasparenze, simbolo eccelso della fra-

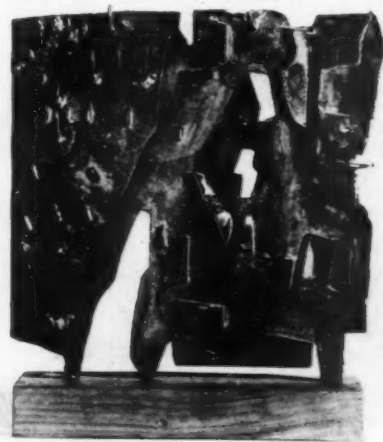
gilità diventata poesia. (Perché Sadun vuole dipingere la cappella Sistina con un languido sospiro? Le sue tele sono di cm. 200 X 170. Troppo grandi. Ogni quadro deve avere la sua giusta dimensione.) E in lizza sono anche Saetti e Mafai, l'uno ossessionato dai soli arancione in tramonto sulle Zattere, come di fronte a un fenomeno misterioso; l'altro, rivolto alla polverizzazione impressionistica del colore, nel brulichio dei mercatini romani, tra teneri fiori e insalentine novelle. Gli incisori sono De Vita, Licata, Mainoli, Manfredi (con troppi omaggi ai francesi), e Spacal.

Del «Maestri della pittura italiana 1900—1950» è inutile parlare in questa sede. È una storia che conosciamo tutti a memoria anche se è da rifare da cima a fondo. (Noi pensiamo che molti dei dichiarati o promossi «maestri» non siano affatto maestri, ma il «Premio Morgan's Paint» non vuole essere un tribunale e nemmeno una sede di Corte d'appello. Ne riparleremo altrove.)

E veniamo alla scultura, che esprime le stesse inquietudini e le stesse situazioni della pittura. Ma qui, in questo campo, ci siamo autoproclamati maestri, e chi ci salva più dalla forza persuasiva dei luoghi comuni? Il premio è toccato a Consagra, uno scultore sicuro, che ha trovato un suo modo d'essere, in quei piani sovrapposti e bucati, dalle superfici nobilissime di patine inedite e di bruciature sapienti. Consagra dice che «si diverte più di tutti», ma il suo è un divertimento amaro, al di là della febbrile gioia di costruire, con fatiche di operaio, le forme che diranno del nostro tempo bizzarro, incatenato e ribelle. Una scultura s'intitola «Colloquio impossibile». Forse Consagra avverte che una scultura, troppo delimitata, diventa una prigioniera. Bisogna rompere lo schema e far storia di ogni opera, una per una, buttando al diavolo le serie. Siamo schiavi delle serie o delle compiaciute eleganze del gusto. Dove sono i barbari? C'è una bella energia plastica nei meteoriti di Somaini, nei piani incavati di Ramous; due scultori lombardi, ai quali si può guardare con fiducia.

Questo è il piano di forza. Poi ci sono le forme eleganti: la «Foglia» espressionistica (con un sostegno alla Minguzzi) di Ghermandi e «L'aquilone» di Minguzzi, di un animoso ritmo aereo. E poi i relitti archeologici, i contorsionismi nuragici, i gnocchi espressionistici fanno da cornice, come i soprammobili di un salottino borghese, alla bella scultura. C'è «L'oracolo», in ferro e ottone di Franchina (un oracolo un po' americano) e «Taglio rosso», una terracotta smaltata di Leoncillo; vale a dire si oscilla tra gli estremi, verso tutte le tentazioni plastiche, che possono comprendere Negri e Pomodoro.

Alla fine il «Critico d'arte» di Perez, un bronzetto descrittivo, riconduce il realismo nell'arte. La critica, secondo Perez, è stanca, seduta in poltrona. È una immagine preoccupante della nostra stanchezza di fronte a chilometri di pittura e a quintali di scultura.



CONSAGRA: Colloquio impossibile.



GUIDO STRAZZA



MORLOTTI



ALBERTO BURRI

A Selection of Works from the "Premio Morgan", 1959

(All photographs courtesy of Morgan's Paint and
Signor Efrem Tavoni)



SERGIO SARONI



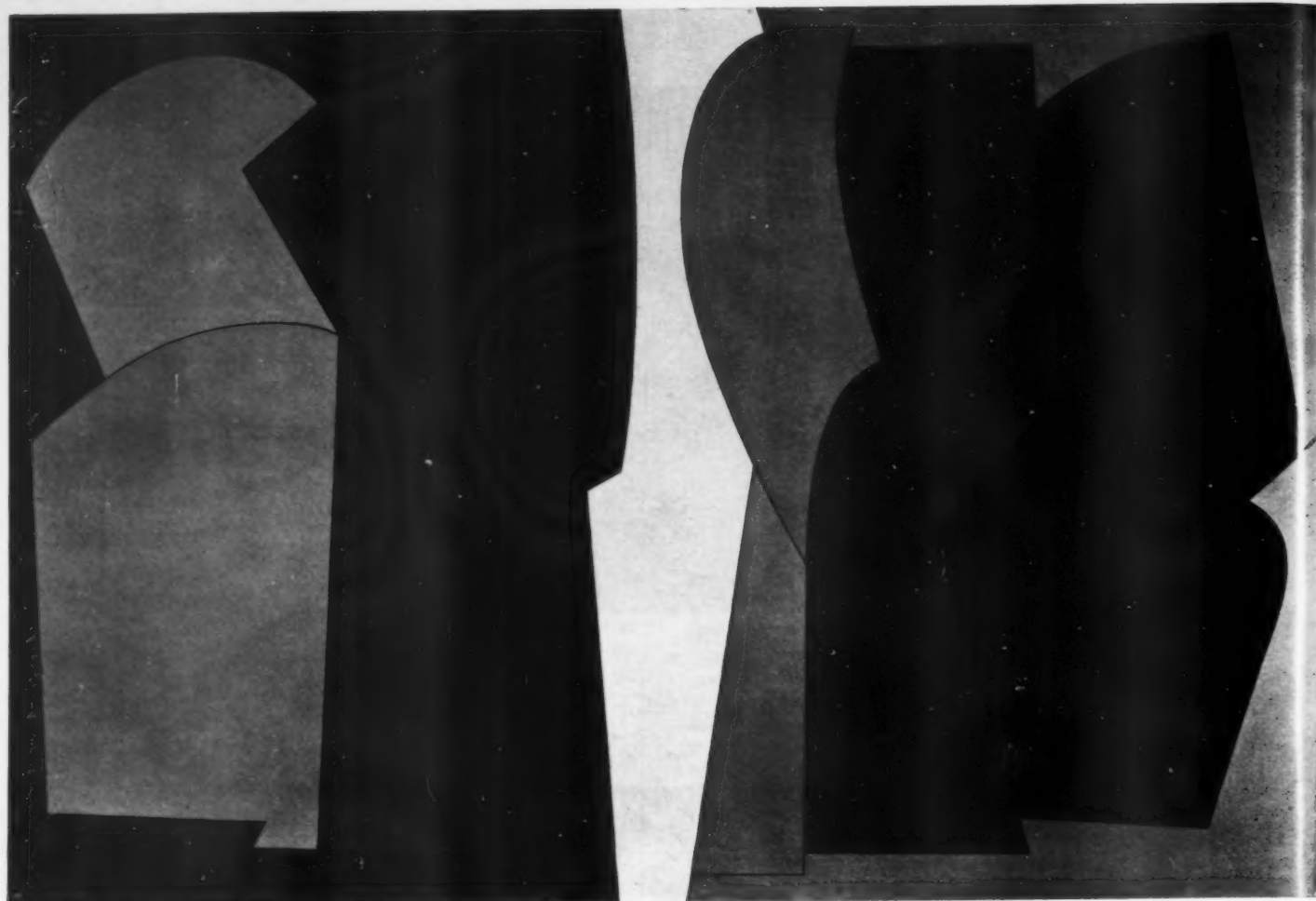
SERGIO ROMITI

LUCIANO MINGUZZI



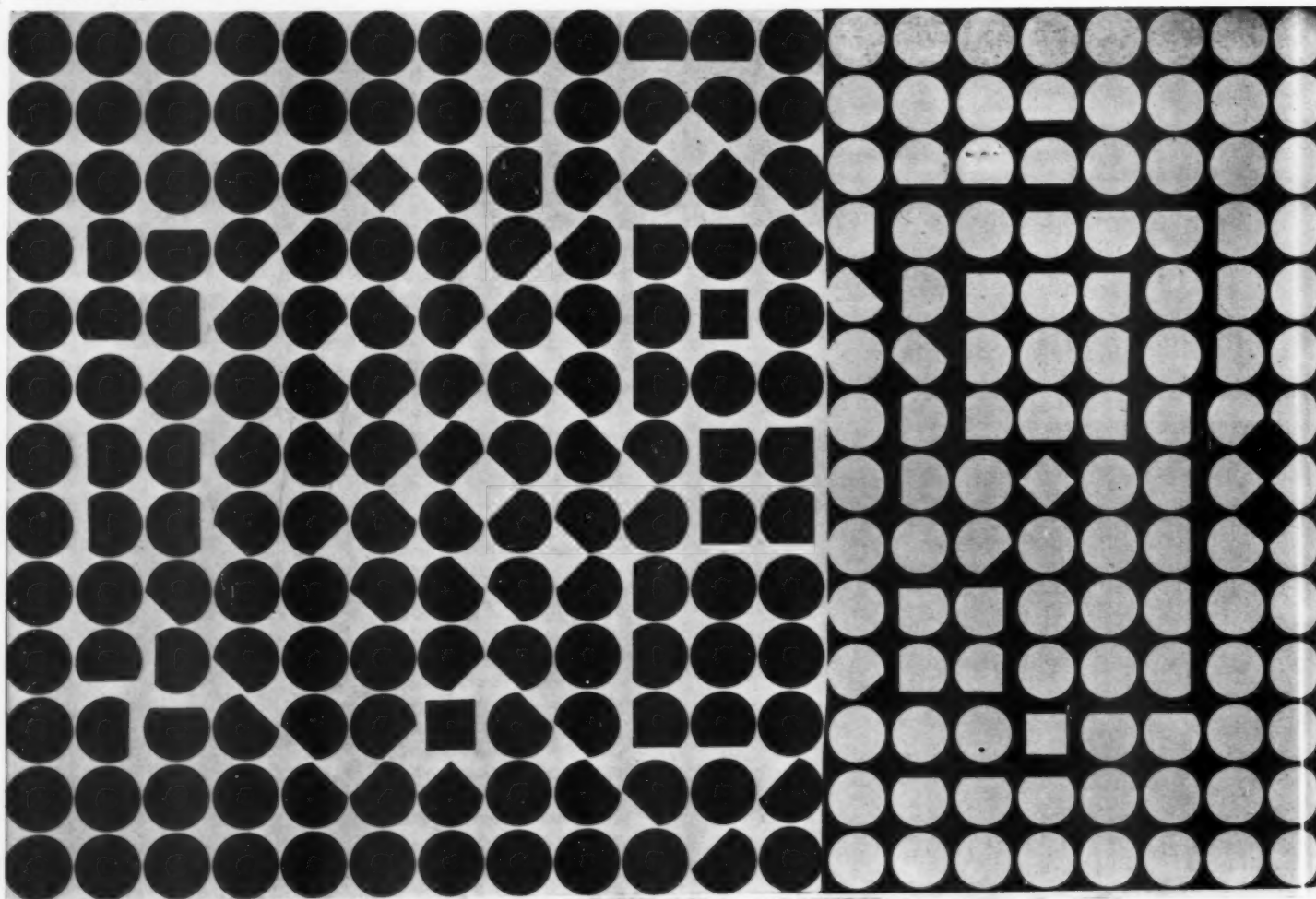
BICE LAZZARI

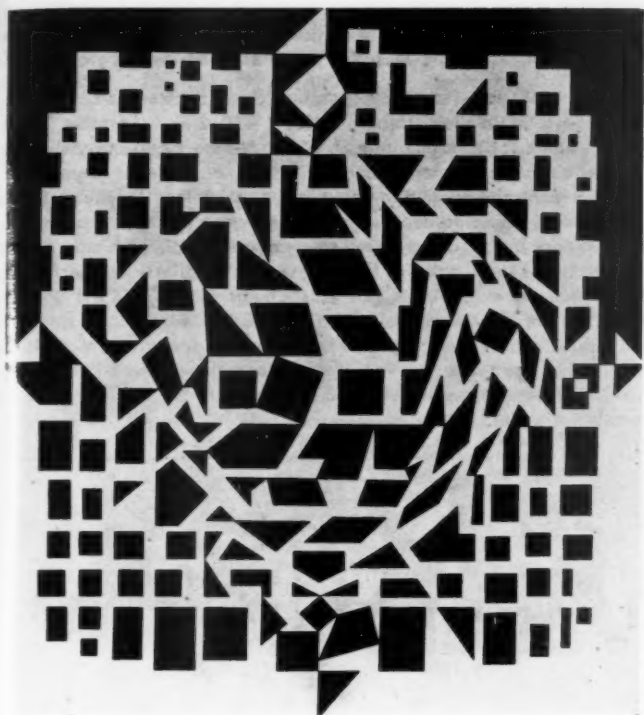




VASARELY: Sian. 1951-54-58. 195 x 130 cm.
(All photographs courtesy the artist and the Galerie Denise René, Paris.)

VASARELY: Betelgeuse II. 1958. 195 x 130 cm.





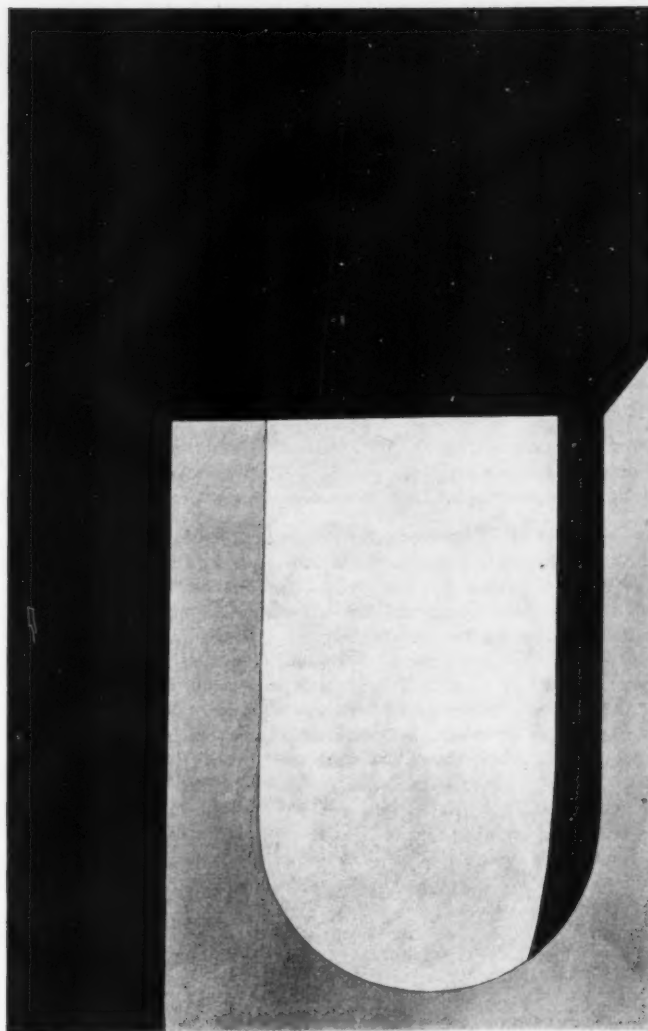
Csikszentmihalyi. 1950-55. 130 x 81 cm.

Vasarély

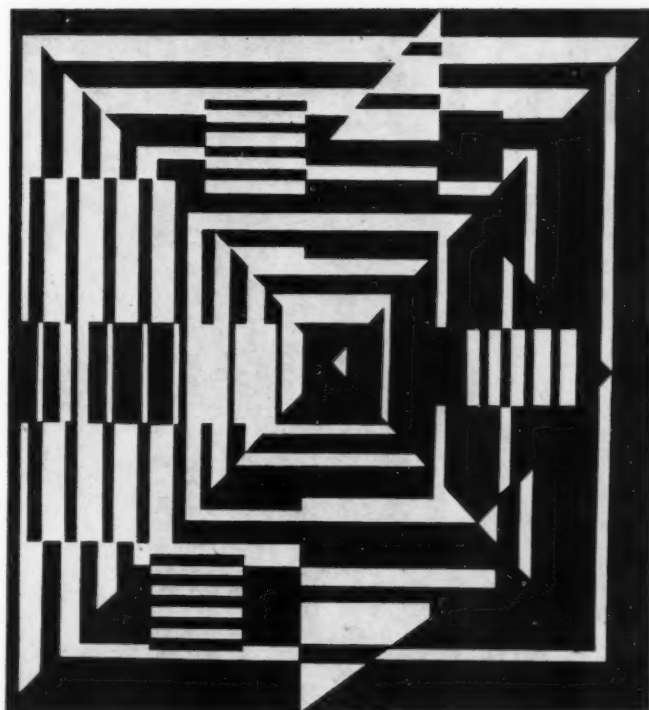
L'évolution de la peinture — le thème, de figuratif-particulier devenant abstrait-essentiel, la technique, machiniste, et non plus manuelle, l'idéologie, communautaire, et non plus égocentrique, le langage, universel, et non personnel, la croyance rationnelle, et non métaphysique — nous fait écrire avec Auguste Comte: enfin, voici le «troisième état» des arts plastiques dans la clarté du monde matériel-énergétique et organique-pensant.

Il s'agit toujours de la même «nature», mais élargie prodigieusement aux deux extrêmes. Jusqu'ici, tenant le milieu, l'artiste transcendait des choses à l'échelle de l'homme, à son image. Désormais entre étoile et atome, à l'échelle cosmique, seules conviennent les abstractions. Dans le paysage énorme de la physique, la poésie jaillit. L'intuition de l'artiste sait déjà nous donner une équivalence en art de ces nouvelles connaissances qui est accessible à tous — contrairement aux langages ésotériques de la science — par la voie émotionnelle, et, non moins, par celle de la raison.

Deux provenances intrinsèques de la culture-art: 1) ancienne, d'héritage génétique, 2) nouvelle (inédite), de création. Deux provenances extérieures de la culture-art: 1) classique, d'éducation, 2) actuelle, d'information. Chaque individu, à plus forte raison, chaque créateur, représente donc la pointe d'une pyramide humaine descendant dans le passé et son image-miroir, ascendant dans le futur. Avec une conscience aiguë, l'artiste se sent redevable envers la société: en créant du neuf, il va lui donner un peu plus qu'il n'a reçu.



Kirak. 1955-59. 108 x 100 cm.

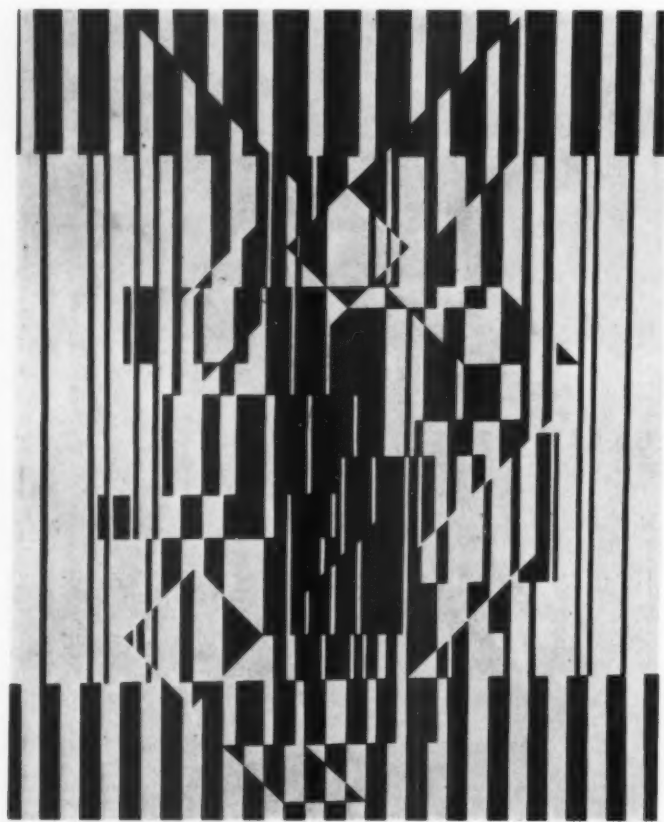


Hiloen. 1956. 65 x 60 cm.

L'ensemble matériel de l'œuvre plastique humaine se présente dans le temps et dans l'étendue physique du monde à travers ses «fonctions» pour s'intégrer ensuite à tous les niveaux de la sensibilité subjective et à tous les degrés de l'intelligence objective dans l'étendue psychique des consciences. Ce n'est pas l'objet d'art qu'on doit posséder, mais son sentiment, par intuition ou par raisonnement, selon son caractère hermétique ou discursif, dans l'ordre d'élévation individu-élite-foule. Voici un exemple de hiérarchie: fonctions plastiques utiles (décors privés et publics, propagande et publicité, esthétique industrielle), fonctions plastiques d'enseignement (éditions d'art, musées, collections), fonctions plastiques architectoniques (solutions murales, mouvements spatiaux, polychromie), fonctions plastiques urbaines (ordonnance de la cité et de sa périphérie, aéro-paysages), fonctions plastiques poétiques (peinture, sculpture, objets-ambiance), fonctions plastiques culturelles (projections fixes, cinématiques, télévisées, synthèses scéniques), enfin, fonctions plastiques pures (l'art en devenir).

Dans l'art, un courant profond, constructif et tenace, celui de l'authenticité, et un autre, superficiel, plus libre mais éphémère, celui de la mode, sont nécessairement complémentaires.

Les «œuvres cinétiques engendrent un concept humaniste et philosophique des arts plastiques qui intéresse à la fois leurs aspects esthétiques, éthiques, sociologiques et économiques. Préconisant le dépassement perpétuel de soi dans un monde en marche, favorisant la mutation des techniques, des fonctions et des idées-art, ce concept est une synthèse du cinétisme physique et des mouvements de l'esprit. Selon notre préférence ou notre aptitude d'artiste, nous optons pour le mouvement «édition-information», le mouvement «œuvres recréables-multipliables», le mouvement «œuvres planes-optiques», le mouvement «œuvres profondes cinétiques» (autonomes et architectoniques), le mouvement «œuvres animées», le mouvement «œuvres modifiables-transformables», le mouvement «synthèse des arts scéniques», le mouvement «son et plasticité», le mouvement «œuvres projetables», le mouvement «film d'artiste» ou le mouvement de la «recherche pure». Les anciens mouvements routiniers de la peinture et de la sculpture survivent abondamment tout en se sclérosant, ils vont constituer pour un temps encore la nourriture de vastes couches inévitablement retardataires de la société.



Calcs. 1956-59. 162 x 130 cm.

Le chef-d'œuvre n'est plus concentration de toutes les qualités en un objet final, mais création d'un prototype-départ, comportant des qualités spécifiques, perfectibles dans les nombres progressifs.

J'ai défini ailleurs «l'unité plastique» à deux constantes-contrastes, dans une formule dialectique simple: $1 = 2, 2 = 1$. Lorsque je dis noir et blanc (et non pas noir ou blanc), j'opte pour une vision du monde où «bien et mal», beau et laid», «physique et psychique» sont les contraires-complémentaires inséparables: les deux faces de la même médaille. Noir et blanc, donc, pour mieux transmettre le message, mieux diffuser, informer, donner. Noir et blanc, oui et non. Noir et blanc, point et trait. C'est l'œuvre plastique re-créeable à distance ou multipliable par autrui. Noir et blanc. C'est un langage binaire pour la constitution d'une banque plastique dans un cerveau électronique. C'est une immense perspective de répartition statistique équitable de l'art, «trésor commun». C'est l'indestructibilité de la pensée-art, et donc la pérennité de l'œuvre dans sa forme originelle.

Vasarély

The evolution of painting—

the subject developing from figurative-particular to abstract-essential;

the technique mechanical and no longer manual;

the ideology collective and no longer egocentric;

the language universal and not personal;

the belief rational and not metaphysical—

all this causes us to exclaim with Auguste Comte: Here at last! is the "third estate" of the plastic arts in the clear light of the material-energetic and organic-cognitive world.

What is involved is always the same "nature", but prodigiously expanded to its two extremes. So far, by keeping to the middle, the artist mastered things on the human scale, in man's image. But from now on, between star and atom, on the cosmic scale, only abstractions are suitable. Poetry is born in the enormous landscape of physics. The artist's intuition already knows how to give us an equivalent in art for this new knowledge which, unlike the esoteric language of science, is accessible to all through the emotions and, no less, through reason.

Two intrinsic sources of culture-art:

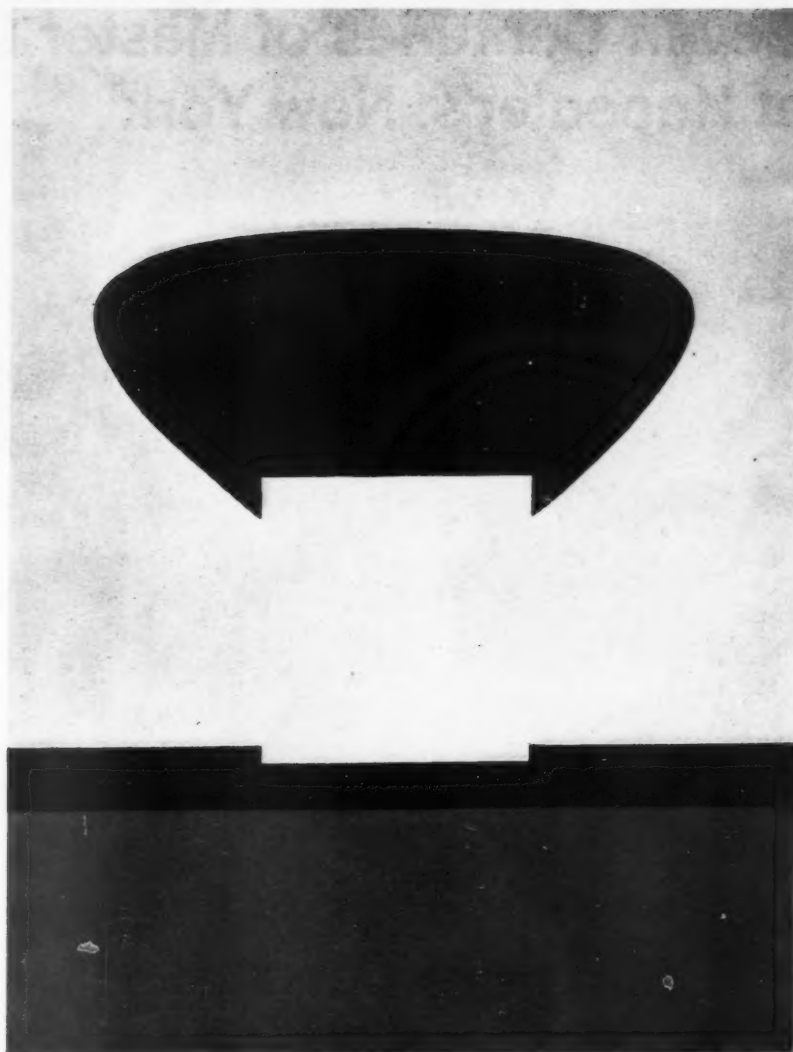
1. the old, of genetic heredity;
2. the new—the novum rising from creation.

Two exterior sources of culture-art:

1. the classical, deriving from education;
2. the present, deriving from information.

Each individual, in particular each creative individual, thus represents the tip of a human pyramid descending into the past and its mirror-image ascending toward the future. Keenly conscious of his debt to society, the artist in making something new gives back to it a little more than he has received.

The material ensemble of a human formative work makes its appearance within the dimension of time and physical space through its "functions", thus integrating itself with all the levels of subjective sensibility and with all the states of objective intelligence, within the psychic dimension of consciousness. It is not the art-object that must be possessed but its feeling, by intuition or by



reason according to its character, hermetic or discursive, in the order: individual—élite—mass. Here is an example of hierarchy: useful plastic functions (public or private décor, propaganda and publicity, industrial aesthetics); educational plastic functions (art books, museums, collections); architectonic plastic functions (mural solutions, spatial movements, polychromy); urban plastic functions (planning of the city and its periphery, air-field landscaping); poetic plastic functions (painting, sculpture, objects that create ambience); cultural plastic functions (stationary, cinematic and televised projections, scenic syntheses); and finally pure plastic functions: art in process.

There are two, necessarily complementary currents in art. The one is deep, constructive and persistent. It is the current of authenticity. The other is superficial, seemingly freer but ephemeral. This is the current of fashion.

"Kinetic" works of art engender a humanistic and philosophical conception of the plastic arts which simultaneously involves their aesthetic, ethical, sociological and economic aspects. Advocating the perpetual transcendence of self in a world of progressive movement, favouring change in the functions, techniques and ideas of art, this conception synthesizes physical kinetics and the movements of the spirit. According to our preference or aptitude as artists, we opt for:

publication—information
reproduceable, multipliable works
aerial-optical works

spatial kinetic works (autonomous and architectural)
moving works
modifiable or transformable works
scenic-synthetic works
sound and plasticity combined
projectable works
the art film,
or, for pure research.

The old routine movements in painting and sculpture, while sclerotic, still survive in abundance. For some time to come they will nourish broad, inevitably retarded strata of society.

The masterpiece is no longer the concentration of all qualities in one final object but rather the creation of a prototype-point of departure having specific qualities which may be perfected in the manner of numerical progression.

I have elsewhere defined the plastic unity of two contrasting constants in a simple dialectic formula: $1 = 2, 2 = 1$. When I say "black and white" and not "black or white", I am opting for a view of the world in which "good and evil", "beautiful and ugly", "physical and psychic" are inseparable complementary opposites: the two faces of a coin. Black and white, I say then, better to transmit the message, better to spread it, to inform, to give. Black and white, yes and no. Black and white, point and line. This is plastic work reproduceable elsewhere, multipliable by others. Black and white. It is a binary language for the constitution of a plastic bank in an electronic brain. It opens an immense perspective of a statistically just dissemination of art, of "the common treasure". It means the indestructibility of the art-thought, and hence the survival of the work in its original form.

Seven Centuries of Master Drawings at Knoedler's, New York

A few more drawings from this remarkable survey organised for the benefit of the Scholarship Fund of the Department of Fine Arts and Archaeology of Columbia University, and reproduced now as the photographs reached us too late for inclusion in Volume III/7.



This column above, INGRES: Study for l'Age d'Or. (Collection Louis E. Stern, New York.)

Below, VERONESE: Virgin and Child with St. Anne. (Lent anonymously.)

Left column above, JACQUES CALLOT: Study for Portrait of Cosimo II. (Collection Mr. and Mrs. Eugene Victor Thaw, New York.)

Below, FILIPPINO LIPPI: Imago Pietatis. (Dudley Peter Allen Memorial Art Museum, Oberlin College.)



GALLERIA POGLIANI

36 VIA GREGORIANA - ROMA



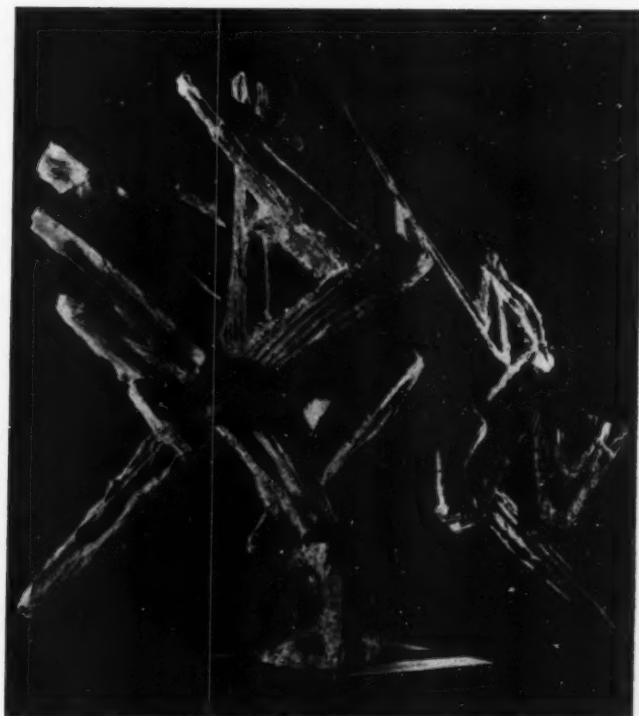
MASTROIANNI

OTTOBRE — NOVEMBRE 1959

MASTROIANNI:

Maternità. 1959. Bronze. 89 x 40 x 38 cm. (Left)

Apocalisse. 1959. Bronze. 118 x 110 x 65 cm. (Below)



Que fait l'Ecole du Caire?

Philippe d'Arschot

Il n'est pas sans importance de constater que l'art figuratif n'a pas survécu, en Egypte, les efforts conjugués de deux générations. Quarante ans, à peine, de figuration plastique de la part d'une nation à l'histoire millénaire, donnent à réfléchir sur la validité de notions dont l'Occident a connu, tout à la fois, les ingénieux plaidoyers et les irréparables échecs.

Que c'est-il passé au Caire? Sans vouloir remonter à une antiquité rabâchée, il suffit de rappeler que l'art copte multiplia un symbolisme abstrait, conçu pour initiés, et qui fit longtemps obstacle à l'iconographie commerciale en provenance d'une Grèce épuisée. L'Islam poursuivit, à son tour, le rêve de reconstruire un univers plastique d'où les références à la nature sensible sont à ce point brouillées, qu'il n'est plus possible d'y voir qu'une projection directe de la pensée.

L'Europe du XIXe siècle avait fait faire à l'Orient une connaissance embarrassante. Ce fut l'ère des peintres occidentaux en Egypte: artisans de cet Orientalisme qui va d'Ingres déjà et de Delacroix à Fromentin et dont les derniers feux s'embrasent dans la partie la plus étincillante de l'œuvre de Matisse.

Une telle introduction de l'art européen en Egypte et qui s'armait pour l'Europe des nostalgies de l'exotisme, ne pouvait exercer sur les lieux de son inspiration que les effets les plus corrosifs. Le fondateur de l'Académie des Beaux-Arts du Caire ne se doutait pas, en 1908, ni du bien ni du mal à l'origine duquel il plaçait son mécénat. Il existait alors des peintres et des sculpteurs qui, dans



KHADIGA RIAZ: Peinture, 1958. (Collection Paul Rustam, Le Caire.)

la confusion qui fut la leur, cherchèrent à opposer aux œuvres de tant d'étrangers en mal de pyramides et de chameaux par caravanes, une génération autochtone, capable de fournir sur place une production nationale. Une telle tentative ne constituait qu'un échec à l'importation. Aussi, l'Académisme y alla-t-il de tout son train: nu convoqué à l'atelier (interdit en 1957) ou, à son défaut, duel factice entre les disciples d'une classe et les bustes en plâtre

KHADIGA RIAZ: Peinture, 1958. (Collection Renée Takla, Le Caire.)



de quelque empereur romain perdu de réputation. On ne saurait compter le nombre de chevaux plantés stoïquement au cœur des Simouns (le naturalisme a de ces héroïques entêtements) ou embusqués aux rives des canaux pour y surprendre « sur le vif » l'une ou l'autre femme voilée, aux allures bibliques, à l'instant où elle y puisait la fraîcheur de l'eau. La fureur de pittoresque atteignit à son comble dans les désordres de la couleur locale, au centre grouillant des bazars ou sous les palmeraies allourdies d'ombres. Il eut été malaisé de pousser plus avant les risques de la naïveté ! Une vive réaction se fit sentir, vers 1945. Quelques artistes rejetèrent, non sans courage, les voies d'emprunt, frappés qu'ils étaient par l'avenir sans issue qui s'ouvrait à l'esprit même de leurs réflexions. Ils se tournèrent vers une Egypte plus féconde, plus secrète sans doute, plus stigmatisée dans ce qu'elle offre de permanent à leur conscience héréditaire. Leur intérêt fut si sincère qu'ils en vinrent rapidement à outrepasser, souvent avec un réel bonheur, vers les années 1947 à 1955, et parfois dans un climat périlleux pour leurs carrières, toutes les règles apprises par cœur. Pour des récitants du Coran, rien n'avait paru plus aisé que d'assimiler les canons et des lois qui, par une ironique dérivation de l'histoire, remontaient en l'occurrence au pédantisme (Vite, Florence, 150) de Vasari ! La conséquence en fut une irruption dans les galeries académiques d'une demi douzaine de peintres aux plus écartées tendances expressionnistes et dont il était possible d'être alors le témoin enchanté.

Un pareil sauvetage, car c'en fut un, ne pouvait accorder, cependant, que les premiers soins nécessités par un dommage moral touchant l'art d'Orient tout entier. Les moyens fournis par l'Expressionnisme en vinrent rapidement à insatisfaire même leurs tenants les plus notoires : Hamed Nada et Abdel Hadi El Gazzar. C'est que l'un et l'autre de ces artistes voyaient surgir à l'horizon de leurs ferveurs, les prémices d'une traditionnelle abstraction et dont ils avaient été artificiellement sevrés. Ils n'avaient cependant pas désespéré de reprendre le fil engourdi en leurs subconsciences et qui leur avait à jamais laissé sous entendre que par delà les formes mises en pièces par leurs volontés de recherches, s'avèrait l'espoir d'une abstraction coutumière et le naufrage, enfin, des formes honnies pour elles-mêmes, et sans doute condamnées, des apparences sensorielles.

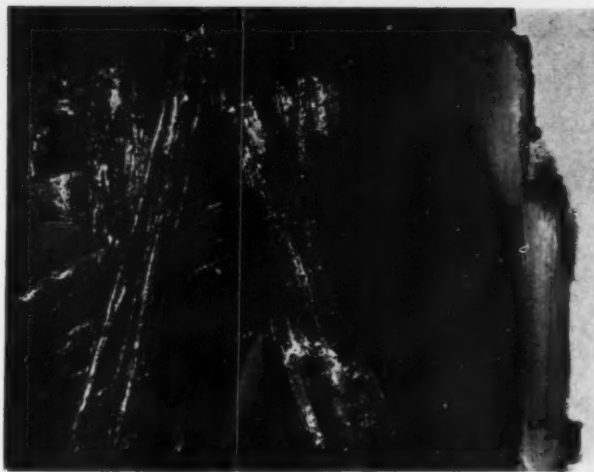
Georges Henein : poète, romancier, critique d'art, auteur d'essais philosophiques, était depuis longtemps à la recherche de rénovations exigeantes. Ses attentions, qu'elles arrachassent au Surréalisme quelques accents convaincus ou qu'il prêcha simplement un retour à la vérité de l'être, furent déterminantes dans le processus de résurrection entamé par l'art expérimental d'Egypte. Chacun de ses efforts constitua un acte de libération et c'est lui qui fit connaître au Caire, les démarches plastiques d'Henri Michaux. Bientôt Henein put écrire, lorsqu'il vit l'art d'Egypte à la croisée des non-figurations : **Cette fois, c'est peut-être la fin des vanités de la conscience.**

Mais, au delà ou sans doute au centre de cette courbe d'évolution comprimée ici en ses plus rapides raccourcis, un phénomène d'une parfaite gravité se passait, en vérité. Le peintre égyptien, sous l'emprise de conceptions positivistes propres à l'Europe du XIXe siècle, avait été conduit, et à l'encontre de son « démon », à ne plus rendre compte que de ce qu'il savait : le constaté par les sens, le vu. Ce même peintre s'exhaussait désormais au plan de ce dont il était capable de se souvenir : magies égales des temps perdus et retrouvés. (Il est sans doute, en ce domaine, un plan supérieur à atteindre mais, ce n'est pas, en cet essai, le lieu de l'aborder.) Les forces motrices de la mémoire souveraine orientaient vers la peinture égyptienne l'aimantation de leurs miroirs. La tradition de « la vision rétrospective » revivait.

La peinture égyptienne émergeait des ombres. Un espace de plus venait d'être conquis au moment où la barque d'une pensée plus animée, laissant sur le rivage les apparences formelles, irrémédiablement déchues par leurs vacances terrestres, se mit à chercher un abordage lucide aux régions de la « Nécessité intérieure ». La non-figuration égyptienne renaissait.

Il n'y a relativement pas longtemps que s'est cristallisé au sein de l'école du Caire, un groupe d'artistes qu'attire l'inconnu ou... le connu oublié. Vers l'inconnu comme **Encore l'inconnu** ponctuèrent de leurs fascicules les efforts d'un groupement où les affinités communes encourageaient des manifestations d'ensemble. L'atmosphère du Caire fut toujours propice à de telles associations ainsi qu'à des regroupements qui dès qu'ils s'effritent, se reconstituent aussitôt, en indispensables madrépores de la culture.

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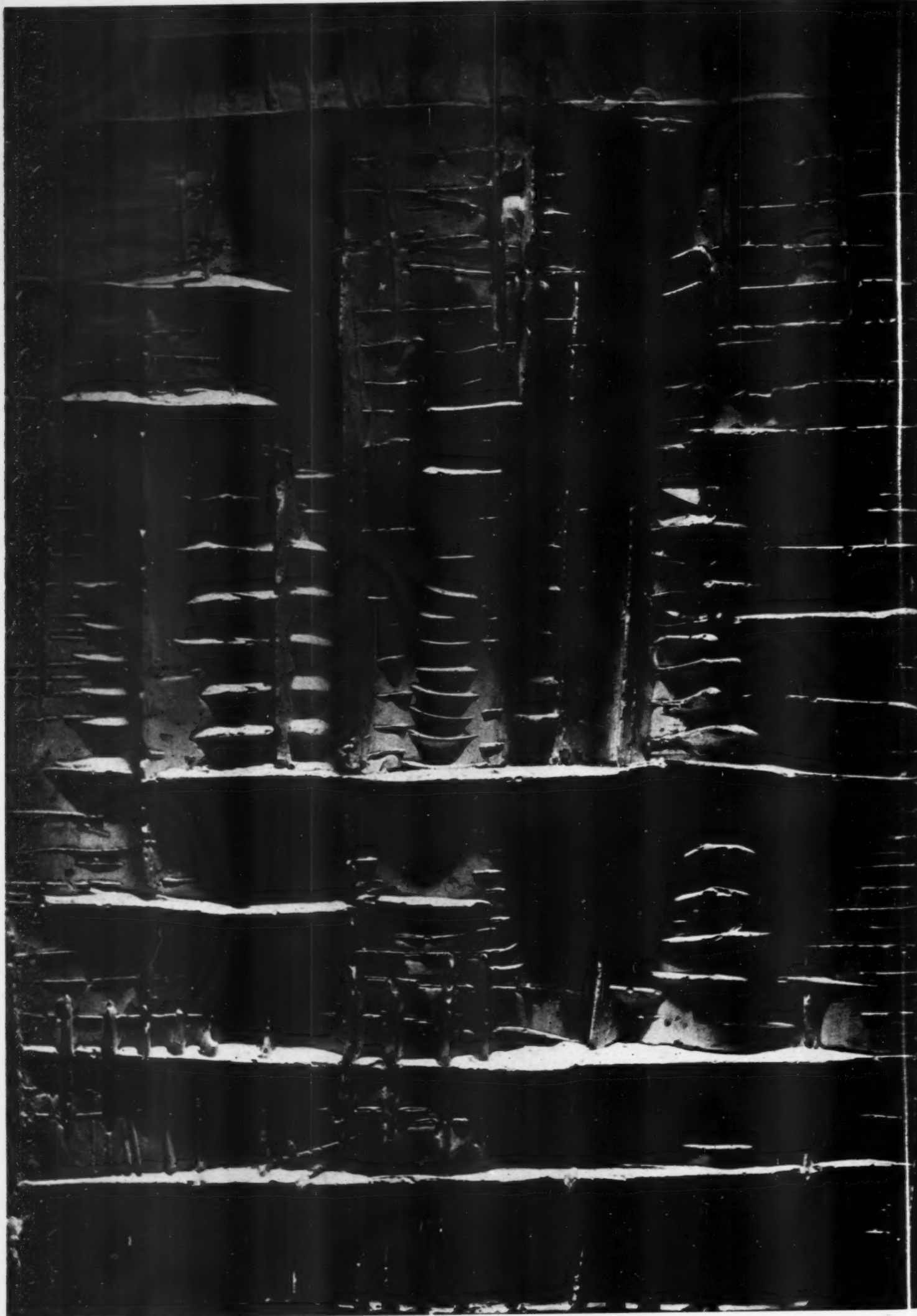
KHADIGA RIAZ: Peinture, 1958. (Collection Samir Naleas, Le Caire.)



FOUAD KAMEL: Peinture, 1958.



HASSAN HASSAN: Réduction Trilogique, 1959.



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Left,

L'œuvre des Pomodoro

et les artifices de la perception

Tout art est lutte de l'homme pour imposer des formes arbitraires aux formes contingentes que la Nature propose à notre attention. La Sculpture, art des formes à trois dimensions, est un art «pur» en ce sens qu'il est débarrassé des servitudes de la fonction contraignant l'architecture en tant qu'art des volumes utilisables. La Sculpture est affranchie de tout problème autre que celui d'établir entre l'artiste et l'homme une communication de caractère esthétique à travers le continu à trois dimensions.

L'œuvre est un message de l'artiste à l'homme: d'un côté un individu unique, l'artiste, percevant dans son expérience quotidienne le mouvement évolutif des valeurs qu'il transcrit d'œuvre en œuvre, de l'autre une multiplicité d'«hommes» séparés de la pensée de l'artiste par leur propre pensée. Ce déséquilibre est le problème de l'art moderne. La dialectique sociale de l'artiste n'est plus: «Moi» et «Autre» — car l'Autre est divisé en une multitude d'espèces — c'est: «Moi» et «les Autres», ces autres dont il faut accepter le plus grand commun facteur.

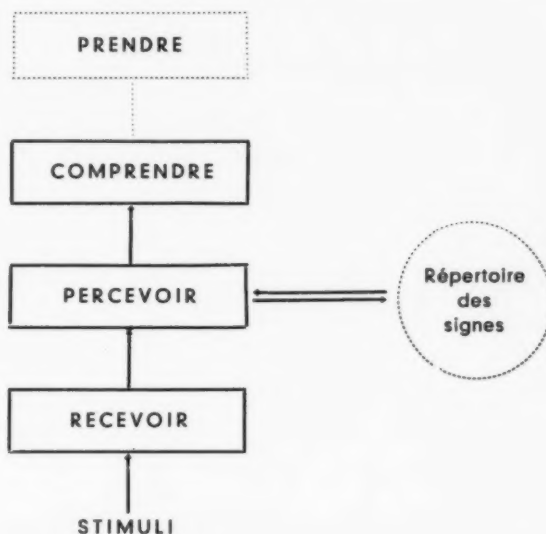
L'œuvre d'Art se veut **perçue** et non pas simplement **reçue** passivement: être perçu signifie être appréhendé en tant que Forme, d'un seul coup, par le récepteur et non pas épelée laborieusement comme le fait l'enfant d'un texte qu'il apprend à lire. C'est dans cette tâche de la faire accepter comme une forme originale mais entière, que s'est tendue la volonté créatrice de l'artiste. Il organise la matière en formes pour ceux qui recevront son message, et le seul critère de la validité de son acte est le succès de sa communication: il n'y a pas d'artiste sans qu'il y ait un public, ici et maintenant, ou ailleurs et plus tard. Si ce mot a un sens: «comprendre» une œuvre ne peut signifier que la **percevoir** au lieu de la recevoir. Comprendre ne signifie pas nécessairement aimer, mais il est bien difficile d'aimer sans comprendre et toutes les compréhensions sont également valables du moment qu'elles sont entières.

L'artiste insère son message dans le milieu social par un cheminement, par une cristallisation de ce milieu, par l'intermédiaire de noyaux de compréhension qui propagent de proche en proche sa formulation de l'être. A ce titre, la «théorisation» de l'art non figuratif joue un rôle essentiel, elle est l'échafaudage de la compréhension: elle permet de construire idée par idée, une représentation, une hypothèse structuraliste, qui réduit la richesse submergeante de l'œuvre à l'économie stricte de l'intelligence. A ce moment, l'intégration se fait: l'œuvre s'offre, il n'est plus que de la débarrasser des échafaudages de pensée qui désormais la masquent; les idées ont fait leur office: qu'elles disparaissent. L'œuvre et l'homme sont seuls de nouveau ensemble.

La frénésie du rationnel est tellement ancrée dans le cerveau de l'homme qu'il projette sur des formes qui se veulent absolues des interprétations tirées de son étroit répertoire des intelligibles. Par là il appauvrit la forme, il vide la perception de sa richesse potentielle et la réduit à un effort d'identification de choses déjà connues. Notre esprit est toujours disposé à retrouver des figures dans une œuvre non figurative: individus se donnant la main, schémas d'invertébrés, soleils ou nids d'hirondelles, et il est en soi remarquable que tant de formes faibles soient présentes dans ces interprétations forcenées de l'existant. Cette condamnation au Rorschach perpétuel est la maladie de l'intelligence: mieux l'artiste nous en éloigne, plus son œuvre est achevée, mais aussi plus elle est difficile d'accès. En fait, c'est l'œuvre des non figuratifs qui,

dans la mesure où elle atteint son but, tranche la célèbre question: la perception peut-elle être séparée de l'intelligence?

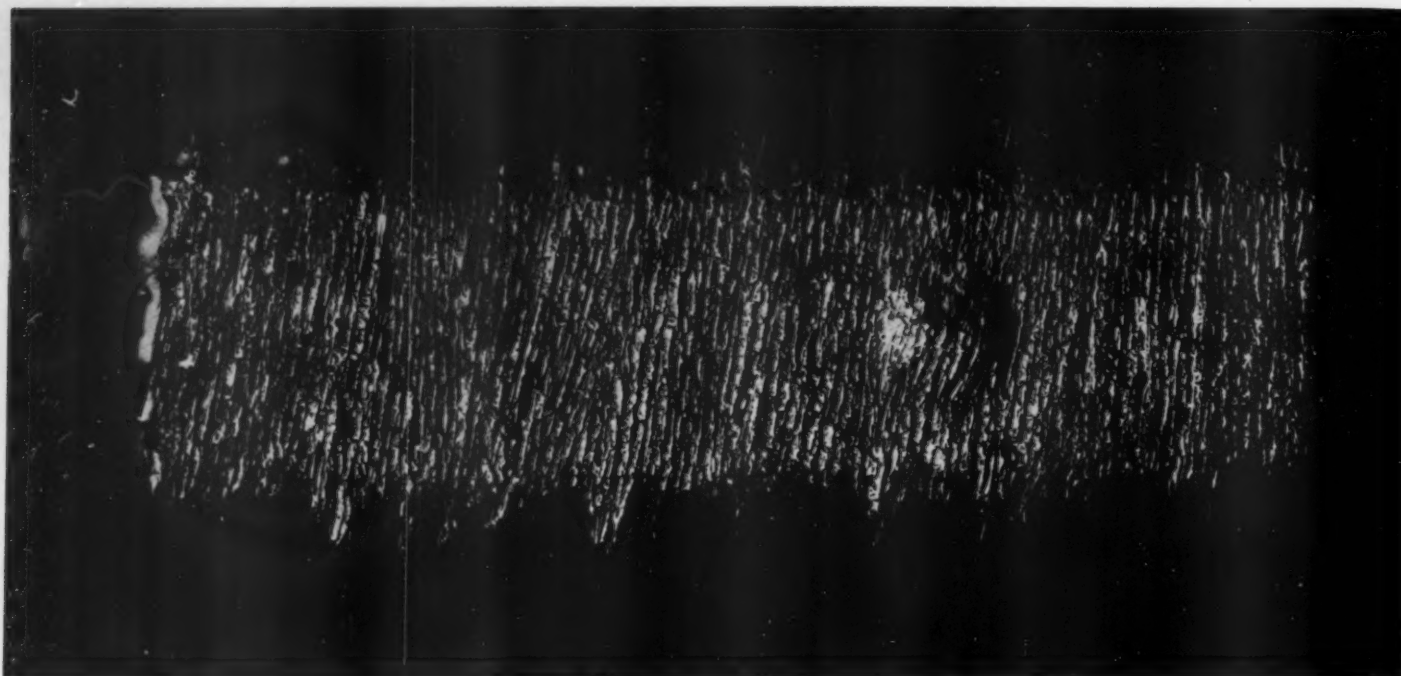
La Forme offre toujours deux aspects à notre perception: un aspect sensoriel et immédiat, et un aspect intelligible, rationnel et médiat. Dans ces deux dimensions de la sensibilité, l'artiste organise son message en une dialectique heureuse entre l'ordre et le désordre, entre le simple et le complexe. Le point d'équilibre qu'il choisit entre ces deux pôles inhumains de l'Univers physique détermine l'accessibilité de son message à la perception.



La dimension émotionnelle reste de peu d'importance dans l'œuvre des Pomodoro: à ce titre, leur art est plus que non figuratif, il est abstrait. Il ne nous touche émotionnellement que par un retour de l'œuvre sur l'ouvrier, du message sur l'homme. Le moment émotif surgit d'une corrélation sous-jacente avec des formes sacrées ou sexualisées: pureté des lignes, élan, volonté, puissance, sont des éléments liés à la sexualité diffuse qui imprègne le monde humain, mais n'émerge guère dans une sculpture qui se veut à l'image du Cosmos et de la lutte organisatrice.

L'aspect rationnel de la forme est composé d'abstractions visuelles: les plans, les lignes, les cercles, et surtout les **discontinuités**, marques du découpage que l'esprit fait dans le réel. Il veut une sculpture connectée au monde réel et la pérégrination de sa recherche l'a conduit à abandonner les discontinuités pour valoriser la continuité du monde naturel à notre échelle. Comment explorer le monde des formes, comment se connecter au monde? Les œuvres des Pomodoro sont une réponse à cette double question.

Qu'est-ce que la continuité? La Géométrie différentielle nous répond pour répondre à l'échelon «microscopique», c'est-à-dire à ce qui est «trop petit pour l'œil de l'observateur», à cet égard, la continuité d'une surface n'est pas la même pour les fourmis, pour les éléphants et pour les serpents pythons; l'analyse nous renvoie cette banalité apparente: la continuité d'une surface ou d'un volume n'est autre que l'absence de discontinuité décelable, puisque l'intelligible reste finalement un découpage du réel. Ainsi, le concept



ARNALDO POMODORO: Orizzonte. 115 x 57 cm.

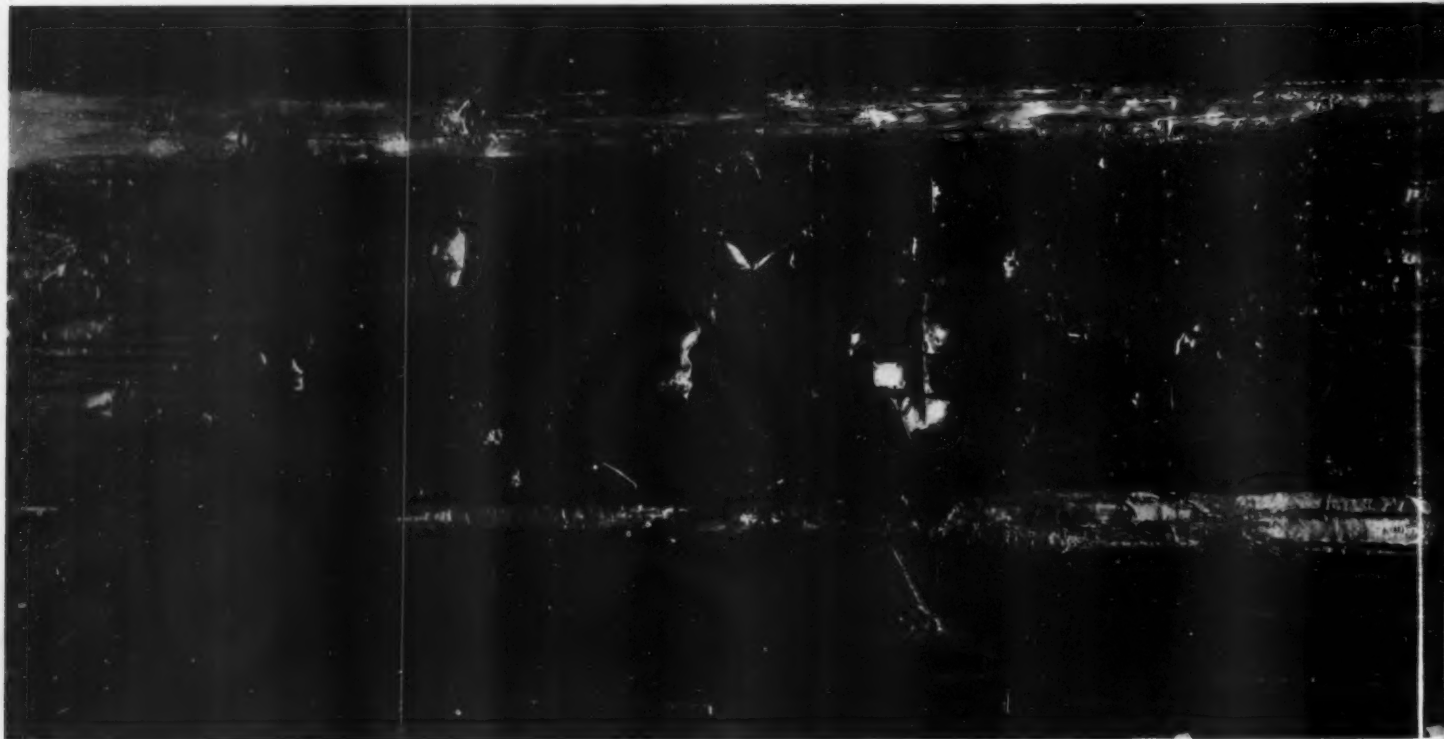
de discontinuité émerge-t-il comme plus familier à notre intelligence alors que celui du continu est plus familier à nos sens. Les œuvres des Pomodoro s'étagent dans une dialectique entre continu et discontinu: les attributs du discontinu sont la marque d'un découpage, d'un déchirement, d'une séparation, d'un contraste. Le monde de la nature et du corps humain est continu et cette continuité même prend par les figures qui nous y habituent un aspect sensualiste. D'où l'importance dans ces œuvres des états de surface, brillantes ou lisses, rugueuses ou ternes dans leurs œuvres: c'est par ces attributs que s'introduit pour eux le choix du matériau.

La sculpture n'est pas exclue du monde des aveugles: percevoir l'œuvre spatiale avec la main est un mode d'appréhension aussi vrai que celui de l'œil. Cette perception tactile, libérée des contingences de l'éclairage, valorise différemment l'équilibre sens/intellect que l'œil déplace toujours au profit du démon du rationnel.

Les Pomodoro se veulent affranchis de la lumière dans leurs œuvres basées sur la continuité. Ils demandent que celles-ci soient reçues dans leur forme **intrinsèque** et que l'œil se dégage du jeu des ombres et des taches qu'apporte une source lumineuse localisée.

Percevoir, c'est sélectionner: c'est abandonner ce qui est accessoire au profit de ce qui est essentiel, laisser les détails pour l'ensemble et, de ce fait, structurer l'essentiel et l'accessoire, le détail et l'ensemble, en une hiérarchie d'intérêts: par là même c'est donner un sens aux mots «essentiel-accessoire», «détail-ensemble»: l'acte de perception d'une forme est la consécration de niveaux d'intérêt, c'est l'ordonnement des sensations par ordre d'importance; il y a plusieurs solutions au problème et en gros toutes sont valables dans la mesure où elles ont le même **pouvoir inté-**

ARNALDO POMODORO: Il Muro. 1957.



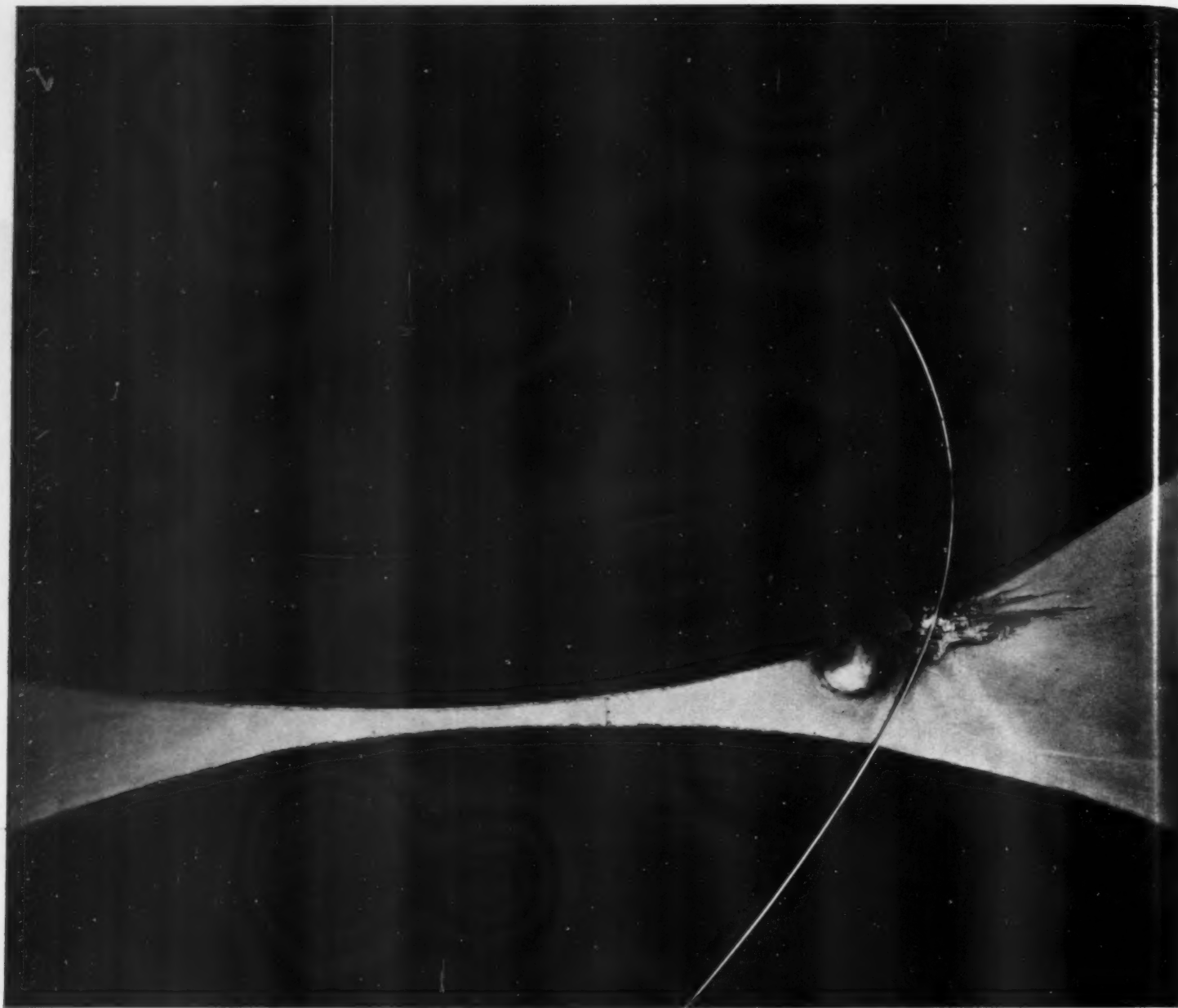
grant. Or, il n'y a pas de nécessité fondamentale à ce que cette hiérarchie d'intérêts soit précisément celle qui a dominé le créateur dans sa réalisation. Ici s'établit une différence entre Art et Science; toute œuvre d'art qui n'est pas documentaire est surréaliste dans son essence, la Science, elle, prétend se conformer aux catégories du réel.

Toute œuvre doit présenter un certain degré d'ordre qui lui

apporte l'intelligibilité, condition nécessaire de la perception d'une forme isolée sur le fond aléatoire de l'univers physique. L'art figuratif garantissait son intelligibilité par la présence du «sujet», essence énonçable en mots et par là reliée au monde humain qui la valorise, mais avec pour corollaire le servage d'une imagination prisonnière des catégories. L'art non figuratif, affranchi du sujet, a dû instaurer l'intelligibilité comme donnée quantitative fondamen-

ARNALDO POMODORO: Presenza interrotta 1958.





ARNALDO POMODORO: L'Inizio del Tempo. 1958.

tales d'un monde de formes sans signification. Pour assurer ce degré d'ordre, l'artiste a recours à des valeurs symboliques diverses dont chacune définit un style. Gio Pomodoro, au terme actuel de son évolution, utilise la continuité comme concept ordinateur des surfaces qu'il fait émerger. Cette continuité évoque une sensualisation de la forme qu'il propose à l'attention.

Le monde des formes des Pomodoro explore toute la gamme des complexités possibles: Orizzonte 1 est à la limite de l'aléatoire pur. Un spectroscopiste de l'art y discernerait des impulsions motrices de toute amplitude et de toute direction. Il y mettrait en évidence une systématique du désordre, alliance de mots qui traduit l'acte de l'artiste. Car le désordre parfait est aussi rare et aussi précieux que l'ordre parfait, il est un pôle inhumain difficile à atteindre et le monde même que nous propose la nature n'atteint jamais à cette absence d'intentionnalité totale qui requiert une conscience aiguë tendue vers le but: paradoxe de la création. Les Grecs ont d'abord découvert l'ordre et conçu celui-ci comme un pôle, ils ont abouti au plan illimité, à la ligne droite, au point, au néant de l'ennui. C'est à l'Art Moderne, explorateur des formes, qu'appartenait de découvrir le pôle de la destruction de toute forme, horizon trop étendu de notre perception trop étroite. A l'opposé, Apparizione 1 nous apporte une structure d'ensemble, au premier abord voisine de la simplicité totale, mais qui introduit très habilement l'œil à un autre niveau de la perception en le guidant dans son examen des plans latéraux vers les éléments qui ornent la verticalité de la tige centrale. On peut appeler:

glissements de niveaux, ces œuvres non-figuratives qui contiennent deux types de structures à des échelles et des degrés de complexité très différents, construites de telle façon que le regard soit conduit automatiquement, partant de la première dans un mouvement naturel d'approche vers l'œuvre à s'attacher à l'autre en changeant dans un déclic mental le répertoire des signes élémentaires auquel il a recours pour sa perception. Ainsi glisse-t-il subrepticement d'un niveau de perception à l'autre comme dans le «Papillon du temps» d'Arnaldo où l'œil est amené par le motif central à se centrer sur la complexité élaborée de la tache qui établit l'intérêt de la composition.

La forme isolée sur un socle ou dans un cadre se propose à l'attention comme découpée dans le monde extérieur; même si elle évoque des phénomènes de ce monde, elle a rompu ses attaches physiques avec l'environnement rationnel: elle «est là» — plutôt qu'ailleurs — l'œil l'appréhende comme un objet établi autour d'un centre de gravité optique ou mécanique. Toute l'œuvre des Pomodoro évolue à partir de cette notion de l'«objet» créée par la présence d'un socle. Partant de cet objet comme centre d'intérêt, ils progressent l'un et l'autre vers une expression qu'ils veulent cosmique: refusant alors socle et fond, ils éliminent le concept de centre et replacent la sculpture dans le monde sans rupture de continuité. A ce titre, leur œuvre échappe aux «Musées», elle n'atteint sa pleine signification qu'en s'insérant totalement dans l'Umwelt.

L'échelle est déterminante de la perception de toute forme et de la complexité de celle-ci, l'échelle agit sur la structure même. Les Pomodoro, orfèvres, réduisent une sculpture aux dimensions d'un bijou; la perception esthétique en changeant son étalon de valeur change aussi son répertoire de signes. Le seuil de pouvoir séparateur de l'œil «lisse» la forme présentée, élimine les rugosités des surfaces originales qui accrochaient abusivement le regard; le seuil de granulation du moule introduit la catégorie nouvelle du brillant, du poli, renouvelle la perception, exerce en général sur l'œuvre une action simplificatrice et en facilite l'accès. Mais la facilité est toujours dangereuse pour l'intégrité: un physicien dirait que, pourvu que le moule réduit en soit exact, le bijou d'or, de quelques millimètres, qui reproduit la sculpture de quelques décimètres, contient la même information que la sculpture qui lui a donné naissance. C'est là un raisonnement de fabricant d'horlogerie; un psychologue saura que c'est l'échelle qui régit la structure. Dans l'élégance des modèles de bijoux faits par Pomodoro se révèle la capacité de notre œil d'embrasser, à la distance critique le séparant de la gorge féminine qui leur sert de fond, une structure dans son ensemble, dans sa plénitude, alors que cette même structure outrepassait trop souvent le champ visuel à l'échelle où l'artiste l'a créée: il ne faut jamais oublier cette dénivellation permanente entre le créateur du message qui vit dans son propre univers de signes et le récepteur qui n'y accède qu'occasionnellement.

L'artiste puise dans le monde extérieur des suggestions: nul homme ne peut percevoir le Cosmos dans sa totalité, il ne peut que s'inspirer de parties de celui-ci. L'artiste re-fait donc une forme qui aurait pu appartenir à ce monde sans pourtant la copier. De ce

fait même, il découvre comment cette forme est faite, comment elle est construite à partir d'éléments plus simples. L'artiste apparaît alors à l'égal du savant comme découvreur du monde et de ses lois: en refaisant il appréhende, il comprend les règles secrètes des structures qu'il a choisi de figurer: la continuité, la pesanteur, la genèse, la fluxion, l'orientation... Il prend sa place à côté du savant, quelquefois de pair avec lui, pour découvrir le monde des formes et de la matière. La Cybernétique, en posant récemment comme axiome que refaire le réel suffit pragmatiquement à le connaître — sinon à le comprendre — a posé de jure l'identité de valeur des démarches du savant comme de l'artiste. De plus en plus le réel est un piano sur lequel savant et artiste font des gammes.

On doit accepter une certaine obscurité comme attribut normal de la valeur esthétique: le génie ne se laisse pas épuiser. En effet, toute œuvre valable est originale et surpasse par cette originalité même la capacité d'appréhension de ceux auxquels elle s'adresse, puisque par définition les «signes» auxquels se réfère le créateur sont l'aboutissement d'un long dépassement de lui-même sur une route solitaire. Mais si cette condition est quasi-nécessaire et se relie au pouvoir submergeant de l'œuvre de génie, elle n'est pas suffisante: il existe d'innombrables œuvres (?) dont l'obscurité ne recouvre rien — que le chaos —. L'originalité n'est jamais une valeur suffisante, c'est le pôle d'une dialectique.

Le drame de l'artiste est qu'il reste son propre arbitre, au contraire du savant, dans le conflit entre l'hermétisme nécessaire d'une œuvre située au terme d'une évolution personnelle et sa volonté d'accessibilité au monde humain auquel il offre son message.

G. D. POMODORO: Gesso No. 2. 235 x 180 cm.



The Work of the Pomodoros

and the Artifices of Perception

Abraham Moles

All art is the struggle of man to impose arbitrary forms on the contingent forms that nature proposes to our attention. Sculpture, the art of three-dimensional form, is a "pure" art in so far as it has freed itself of the servitude of function that constrains architecture in its property as the art of utilizable volumes. Sculpture is liberated of all problems other than that of establishing, between the artist and man, a communication of an aesthetic nature through the continuity of three dimensions.

The work is the artist's message to man; on the one hand, a single individual, the artist, perceiving in his daily experience the evolutionary movement of the values which he transcribes in his every work; on the other, a plurality of "men" separated from the artist's thought by their own. This unbalance is the problem of modern art. The social dialectics of the artist are no longer "I" and "the other"—because the other is divided into a multitude of types; it is "I" and "the others"—those others of whom the largest common denominator must be accepted.

A work of art must be **perceived** and not just passively **received**; being perceived means being **apprehended** as a shape, at once, by the viewer, and not laboriously spelled out as by a child that learns to read. It is this task of getting it accepted as the original—but entire—form that the artist's creative volition has imposed upon itself. He organizes matter in shapes for those who will receive his message, and the only criterion of the validity of his action is the success of his communication; there is no artist without a public here and now, or elsewhere and later. If the work have a meaning, to "understand" a work means nothing but to **perceive** rather than receive it. Understand does not necessarily mean "like", but it is very difficult to like without understanding and every understanding is equally valid as soon as it is entire.

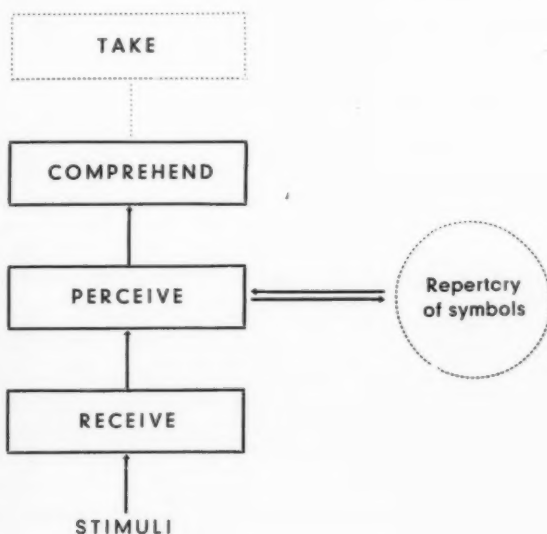
The artist inserts his message in the social medium by progress by a crystallization of the said medium, through the intermediary of the cores of comprehension which propagate, step by step, its formulation of being. Under this, the "theorization" of non-figurative

GIO POMODORO: Distanza Continua. Bronze. 1959.



art plays an essential role; it is the scaffolding of comprehension; it enables construction to be made idea by idea, a re-presentation, a structuralistic hypothesis which reduces the underlying richness of the work to the intelligence's strict economy. This is the moment when integration occurs: the work offers itself, there only remains the job of freeing it from thought's scaffolding which has so far masked it; ideas have done their part; let them disappear. The work and the man are alone together again.

The frenzy of the rational is so anchored in man's brain that it projects itself onto forms that want severance from the interpretations derived from man's narrow repertory of the intelligible. This freneticism impoverishes shape, it empties perception of its potential richness and reduces it to an effort of identification of things known. Our mind is always prone to rediscover figures in a non-figurative work; individuals holding hands, invertebrate configurations, suns or swallow's nests, and in itself it is remarkable that so many feeble shapes should be present in these frenzied interpretations of the existent. This condemnation to the eternal Rorschach is the disease of intelligence: the more the artist takes away, the more perfect is his work, the more, too, is his work difficult of approach. Indeed, it is the non-figurative work which, to the degree that it achieves its end, touches upon the famous question: can perception be divorced from intelligence (cf. dialectic).



Shape always offers two aspects to our perception: a sensorial and immediate aspect, and an intelligible, rational and mediate aspect. In these two dimensions of sensibility, the artist organizes his message in a felicitous dialecticism between order and disorder, between the simple and the complex. The point of equilibrium he selects between these two non-human poles of the physical universe determines the accessibility of his message to perception.

The emotional dimension is of little importance in the art of the Pomodoros; in this respect, their art is more than non-figurative; it is abstract. It touches us emotionally only by the work's return to the worker; of the message, to man. The emotional moment arises from a sub-jacent correlation with the sacralized or sexualized shapes: purity of the lines, drive, volition, power, are elements bound to the diffuse sexuality which impregnates the human world but this hardly emerges in a sculpture which aspires to the picture of the cosmos and the organizational struggle.

The rational aspect of shape is composed of visual abstractions; the planes, lines, circles and, above all, the **discontinuities** marked by the detachment that mind achieves in the real. In his work Gio Pomodoro rises against rationalistic abstraction. He strives at a sculpture connected with the real world, and the peregrination of his research has caused him to abandon discontinuities so as to put to account the continuity of the natural world on our scale. How should this world of shapes be explored, connected to the world? Pomodoro's works constitute an answer to this double question.

What is the thing called continuity? Differential geometry refers us, for an answer, to the microscopic scale, i.e. to "what is too

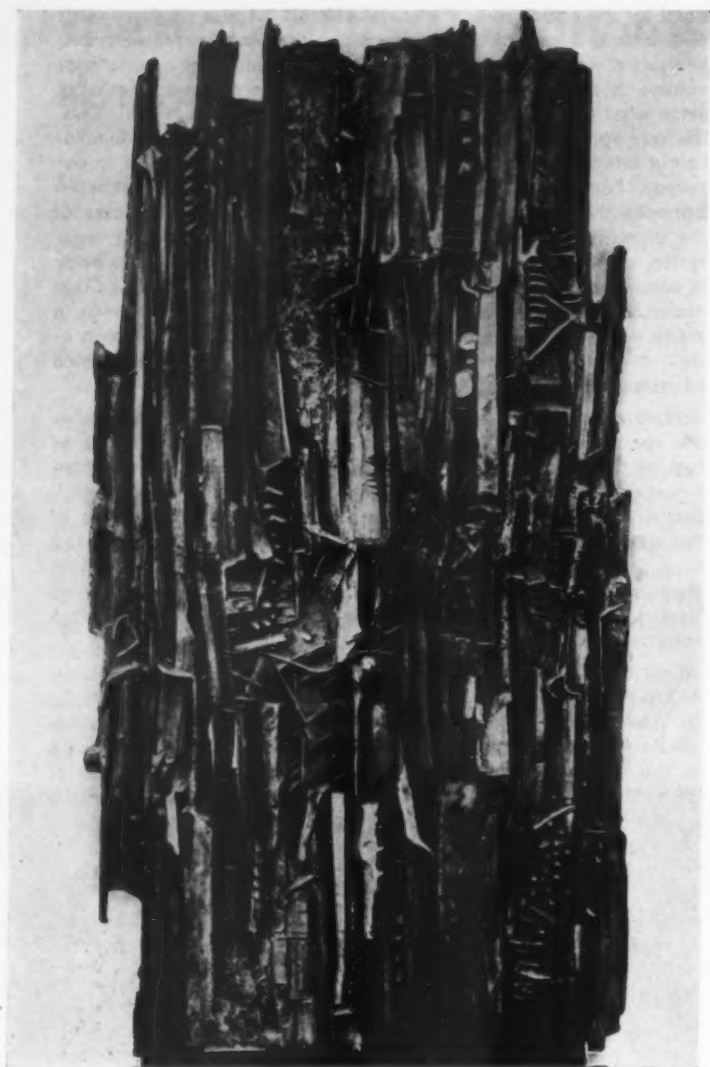
small for the human eye to discern"; in this respect, the continuity of a surface is not the same for the ant, the elephant, the python; analysis gives us this apparent banality: continuity of a surface or volume is nothing but the absence of perceivable discontinuity since what is intelligible is finally a segment of what is real. Thus, the conception of discontinuity emerges as something more familiar to our intelligence, while that of continuity is more familiar to our senses. Pomodoro's works establish themselves in a dialecticism between the continuous and the discontinuous. The attributes of the discontinuous are the mark of a cutting-out, a tearing, a separation, of a contrast. The world of nature and of the human body is continuous and this continuity itself assumes, by the shapes that accustom us to it, a sensualistic aspect. Hence the significance in these works of the state of surfaces, brilliant or smooth, rough or dull; these are the attributes that for them determine the choice of materials.

Sculpture is not banned from the world of the blind: to perceive the spatial work by the hands is a mode of apprehension just as real as the visual one. This tactile perception freed from the contingencies of lighting gives a different value to the sensual/intellectual equilibrium which the eye always shifts to the benefit of the demon of the rational. The Pomodoros wish to be liberated from light in their works based on continuity. They demand that they be accepted by their **intrinsic** value and that the eye free itself from the play of shadows and of the spots deriving from a localized source of light.

To perceive means to select: to abandon the accessory in favor of the essential, to leave the details for the whole and, accordingly, to structure the essential and the incidental, the detail and the whole into a hierarchy of interests; this means giving a meaning to the words "essential-incidental", to "detail-whole": the act of perceiving a form is the consecration of interest levels, it is the ordering of sensations in terms of importance; there are various solutions to the problem and, on the whole, all are valid to the extent in which they possess the same integrating power. There is no fundamental necessity that this hierarchy of interests be accurately that which has dominated the creator in his work. Here arises a difference between art and science; every work of art which is not documentary is surrealistic in essence; science presumes to conform to the categories of reality.

All work must present a certain degree of order which lends it intelligibility, the necessary condition of perceiving an isolated shape before the hazardous background of the physical universe. Figurative art guaranteed intelligibility by the presence of its object, an essence describable by words and thus related to the human world which valorizes it, but as a corollary, with the bondage of an imagination that is prisoner of the categories. Freed from the object, non-figurative art had to institute intelligibility as a fundamental quantitative datum of the world of shapes without meaning. To ensure this degree of order, the artist reverts to various symbolical values of which each defines a style. Gio Pomodoro, at the present stage of his evolution, utilizes continuity as a regulating concept of the surfaces which he causes to emerge. This continuity evokes sensualization of the shape that he presents to the eye.

The world of the Pomodoro forms explores the gamut of possible complexities: "Orizzonte 1" is at the border of pure uncertainty. A spectroscopist of art would discern motive impulses of all amplitudes and all directions. He would put into relief a systematization of disorder, alliance of words that the artist's action translates. For perfect disorder is just as rare and just as precious as perfect order; it is an inhuman pole difficult to attain, and the world which nature proposes never achieves this absence of intent which requires an accurate conscience directed at the object: paradox of creation. The Greeks were the first to discover order and to conceive of it as a pole; they have achieved the unlimited plane, the straight line, the point. Modern art, explorer of forms, was to discover the pole of the destruction of all shapes—too wide a horizon for our too-narrow perception. Conversely, "Apparizione 1" brings a structure of entirety, at first glance neighboring on total simplicity, but which very ably introduces the eye to another level of perception in guiding it, in its examination of lateral planes, towards the elements which adorn the verticality of the central stem. One might describe as a **slip of levels** these non-figurative works which contain two types of structure at very different scales and degrees of complexity, so constructed that the gaze is automatically led, from the first one, in a natural movement of approach, to the work so as to engage the second while



G. POMODORO: Crescita. 1957.

changing, in a mental release, the repertory of the elementary signs to which it has recourse for its perception. Thus they surreptitiously slip from one level of perception to another as in "Papillon de temps" by Arnaldo where the eye is controlled by the central motif to center on the elaborated complexity of the spot which establishes the interest of composition.

Isolated on a base or in a frame, shape presents itself to the gaze as though detached from the external world even if it may evoke phenomena of this world, it has broken the physical ties with the rational environment: it "is here" rather than elsewhere, the eye apprehends it as an **object** established around a center of gravity of an optical or mechanical order. All the work of the Pomodoro evolves from this concept of the "object" created by the presence of a base. From this object that forms the center of interest, they all proceed towards an expression which they desire to be cosmic: renouncing base and background, they eliminate the concept of center and replace sculpture in the world without breaking continuity. By virtue of this, their work escapes the museums; it attains its full significance only by inserting itself totally in the "Umwelt".

The scale determines perception of all form and its complexity; the scale acts upon structure itself. As goldsmiths, the Pomodoros reduce a sculpture to the dimensions of a jewel; changing its standard of value also changes its repertory of signs. The threshold of the eye's defining power "sleeks" the shape presented, eliminates the roughness of original surfaces which encroached upon the attention; the mold's granulation introduces the new category of brilliance, polish, renews perception, generally exercises a simplifying action on the work and facilitates access. But ease is always dangerous for integrity: a physicist will say that if the reduced mold is accurate, the gold piece of jewelry in the magnitude of a few fractions of an inch reproduces a sculpture measuring several

inches and contains the same information as the sculpture which gave birth to it. This is the reasoning of a watch manufacturer; a psychologist will know that it is the scale that governs the structure. The elegance of the jewel models made by Pomodoro reveals the capacity of our eye to embrace, at the critical distance separating it from the woman's throat that serves as its base, a structure in its entirety and fullness while this same structure all too frequently outgrows the field of vision at the scale at which the artist has created it: never should this permanent difference in level between the creator of the message that lives in its own universe of signs, and the receiver who reaches it only occasionally, be forgotten.

The artist draws from the external world of suggestions: no-one can perceive the cosmos in its entirety; he can only be inspired by portions thereof. The artist thus reconstructs a shape which **might have** belonged to that world without, however, copying it. Owing to this, he discovers **how** this shape is made, how it is designed from simpler elements. The artist then appears as the equal of the scientist in discovering the world and its laws: in reproducing he apprehends, comprehends the secret rules governing the structures he has selected to make: continuity, weight, genesis, fluxion, orientation... He assumes his place beside the scientist, sometimes his equal, to discover the world of forms and of matter. Cybernetics, of late establishing the axiom that remaking reality pragmatically suffices to know it—if not to comprehend it, has established **de jure** the identity of the value of the scientist's and the artist's striving. More and more, reality is a piano on which both the scientist and the artist practise scales.

A certain obscurity must be accepted as the normal attribute of aesthetic value: genius cannot be exhausted. Indeed, all valuable work is original and by this originality surpasses even the capacity to apprehend of those for whom it is designed since, by definition, the "signs" to which the creator refers are the achievement of a long journey on a lonely road. But if this condition is almost necessary and relates to the immersive power of the work of genius, it will not suffice: there are innumerable works (?) of which the obscurity covers nothing but chaos. Originality is never a sufficient value; it is the pole of a dialectics.

It is the drama of the artist that he remains his own judge, in contradistinction to the scientist, in the conflict between the necessary **hermeticism** of a work placed at the terminal of a personal evolution and his striving after **accessibility** for the human world to which he offers his message.

NOTES ON OUR CONTRIBUTORS

Dr. HERMANN GOETZ, internationally celebrated Indologist whose magnificently concise yet comprehensive survey of Indian cultural history—really a work of synoptic genius we feel—appears elsewhere in this issue, needs no introduction to our readers. A few words of explanation are necessary, however, concerning the title of Dr. Goetz' essay: 5000 Years of Indian Art. This refers to a vast exhibition—probably the most important of its kind ever presented in the West—which was held during the summer and early fall in the Villa Hügel, Essen-Bredeney, under the patronage of Dr. Rajendra Prasad, President of India, and Dr. Theodor Heuss, President of the German Federal Republic. "5000 Years of Indian Art" will also be shown this winter at the Zürich Kunsthaus, before it is shipped back to India—to the dozens of Indian museums and universities whose loans made the exhibition possible.

Planning of the Villa Hügel exhibition began in 1955 with preliminary discussions between Dr. Carl Hundhausen, member of the Board of Directors of the Villa Hügel and Director of the Firm of Friedrich Krupp, and members of the Indian Government, and between Herr Alfried Krupp von Bohlen und Halbach and Prime Minister Jawaharlal Nehru. Dr. René Wehrli, Director of the Zürich Kunsthaus, also took an active part in the early planning. Diplomatic negotiation followed

Continued on page 71

EXHIBITIONS HERE AND THERE

New Vision Centre, London



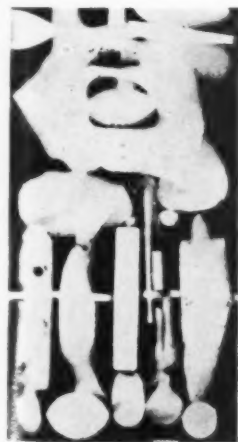
HELENA NAŁECZ: Painting. 1959.

Gallery Mayer, New York



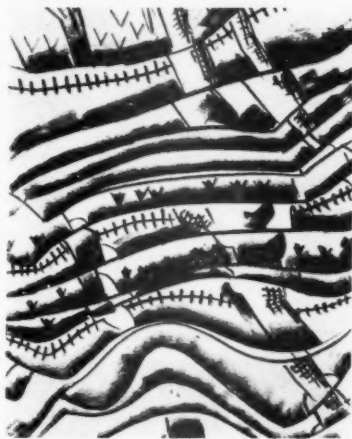
MAN RAY: Portrait of Picasso. 1936.

French & Co., New York



DAVID SMITH: March 9.

Galerie Rive Droite, Paris



MAN RAY: The Fields. 1926.



DAVID SMITH: Drawing.

Denise René, Paris



ARP: Fleur-amphore. 1959. 121 x 50 x 50 cm.

Graham Gallery, New York



JAMES HARVEY: Euphrates II.

Catherine Viviano, New York



BECKMANN: Adam and Eve.

Collezione «Il Silos», Milan



BURRI: Nero Rosso A.C. 1953.

The New Gallery, New York



MATISSE: Odalisque au fond jaune, 1931.

Galerie Palette, Zürich



WOLF BARTH: Peinture, 1959.

Fine Arts Associates, New York

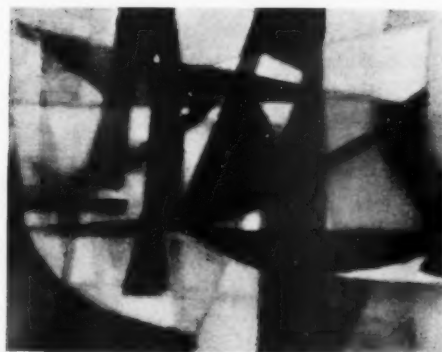


CROSS: Village Street. 1892.



MODIGLIANI: Portrait of Beatrice Hastings.

Stedelijk Museum, Amsterdam



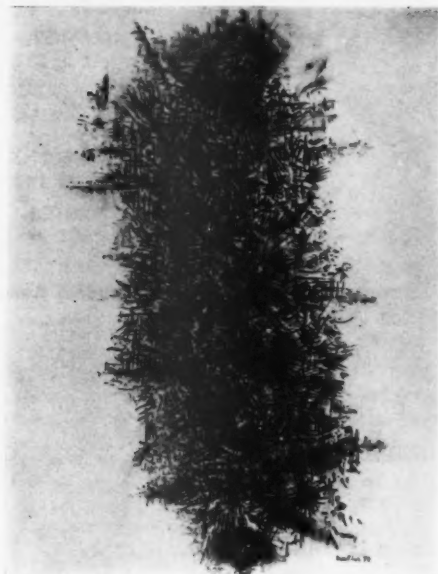
LEYDEN: Effervescence Printanière. 1958.

Tibor de Nagy Gallery, New York



LARRY RIVERS: Miss New Jersey. 1959.

Saidenberg Gallery, New York



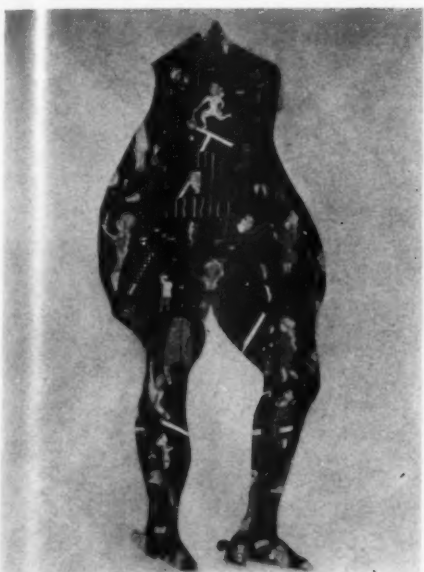
DON FINK: Ink and Crayon Drawing. 1958.

Peris Galleries, New York



ARCHIPENKO: Statuette géométrique. Bronze. 1913.

Galerie Fürstenberg, Paris



COPLEY: Le Sport. 1958.

Grand Central Moderns, New York

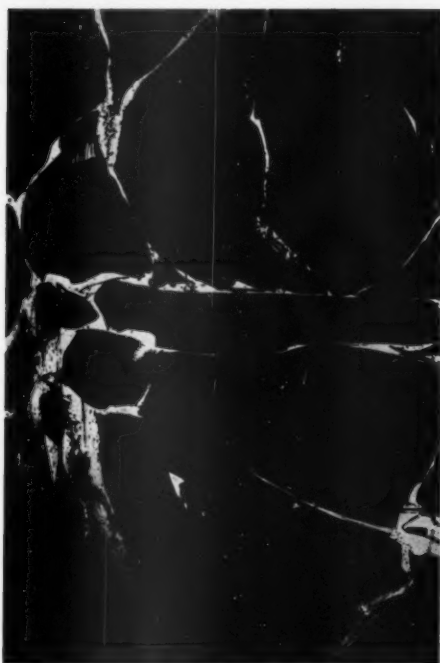


VICTOR CANDELL: Cluster.



ARCHIPENKO: Statuette. Bronze. 1959.

Widdifield Gallery, New York



MATSUMI KANEMITSU: Oedipus. Sumi painting. 1959.

Peridot Gallery, New York



KIMBER SMITH: The Baron. 1958.

Galerie Synthèse, Paris



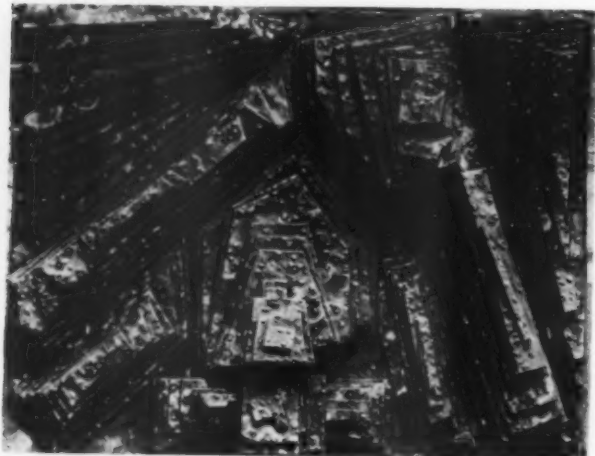
BOURDIL: Vieux Mexique.

Galleria Pogliani, Rome

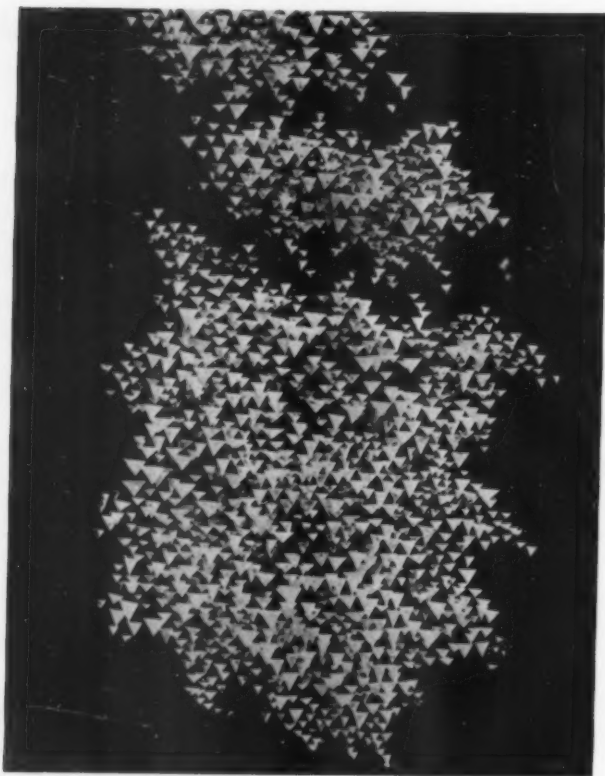


SPAZZAPAN: Tempera and collage painting. 1956.

Galerie Facchetti, Paris

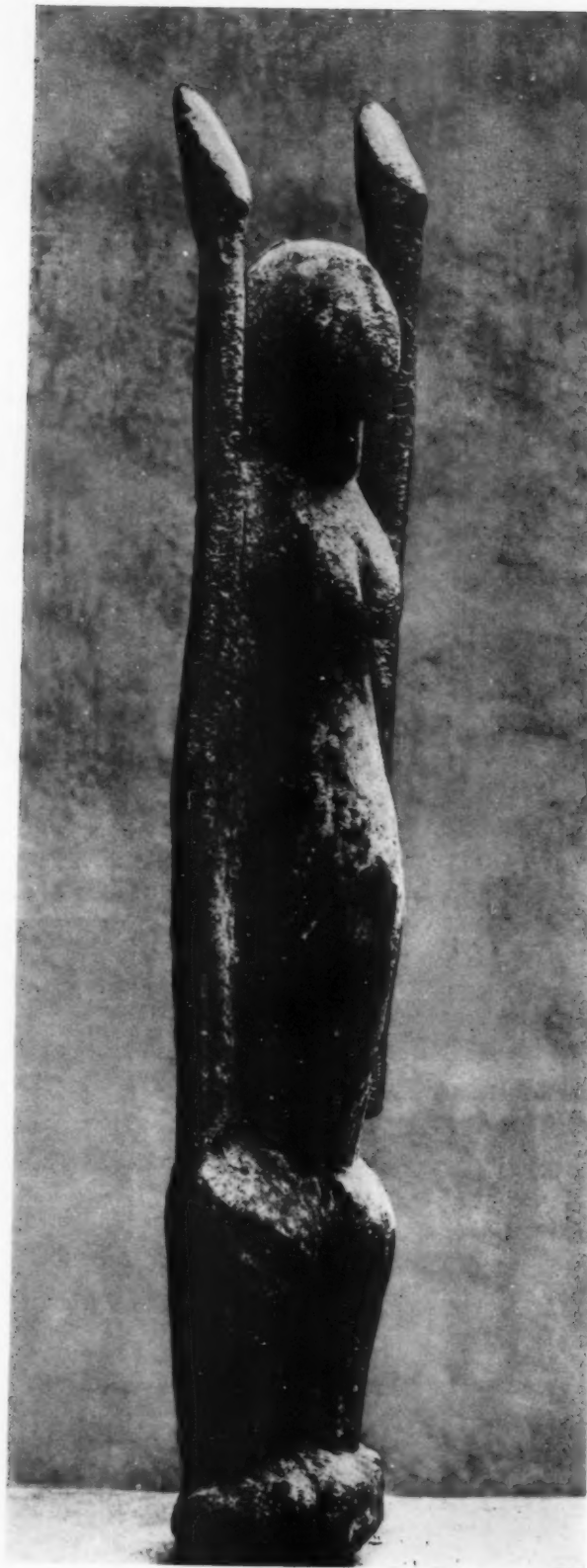


KEMENY: Phénomène reproduite. 1959.



KEMENY: Modifications quotidiennes. 1959.

Hanover Gallery, London



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KLIPSTEIN & KORNFELD, Bern

June 5-6, 1959. Auction 95. 19th and 20th Century Art.

PAUL CÉZANNE: Les Arbres. Coloured drawing. 27.7 × 42.7 cm. 1892-94.

Fr. 18,000.—

CÉZANNE: Baumstudien. Pencil. Page with two sketches. 28 × 31 cm. and 42 × 20 cm.

Fr. 11,000.—

MARC CHAGALL: Die Alte und die beiden Mädchen. Gouache. 51 × 41.8 cm. 1927.

Fr. 16,500.—

DEGAS: La Sortie du Bain. Lithograph. Grande Plaque.

Fr. 12,000.—

KANDINSKY: Rosaknäuel. Watercolour, tusche and pen-and-ink. 30 × 19 cm.

Fr. 20,200.—

KIFCHNER: Badende am Strand von Fehmarn. Oil on canvas. 110 × 86 cm. 1912.

Fr. 19,200.—

KIFCHNER: Alpenveilchen. Oil on canvas. 80 × 60 cm. 1919.

Fr. 20,500.—

LEIMBRUCK: Weiblicher Torso. Cement cast. 69.5 cm. high. 1910-11.

Fr. 30,300.—

LEIMBRUCK: Mädchenkopf auf schlankem Hals. Kopf der Sinnenden. Terracotta. 43 cm. high. 1913-14.

Fr. 22,500.—

MATISSE: Mädchenporträt in halber Figur vor der Vorne. Charcoal. 52.7 × 40.5 cm. 1944.

Fr. 14,000.—

MINCH: Zum Walde. Coloured woodcut. 51 × 64.8 cm.

Fr. 16,600.—

PICASSO: Femme nue, les bras levés. Pen and tusche. 31.4 × 22 cm.

Fr. 16,400.—

OSKAR SCHLEMMER: Rote Mitte. Oil on canvas. 46.5 × 60.5 cm. 1931.

Fr. 32,000.—

TCULOUSE-LAUTREC: Que la Méditation de Sambahou vous protège! (Portrait of Félix Fénéon as Buddha on a Balustrade.) Coloured crayon and tempera. 47 × 28 cm.

Fr. 12,000.—

June 5, 1959. Auction 94. Old Master Prints and Drawings.

REMBRANDT: Christus lehrend, genannt "La Petite Tombe". Etching and drypoint.

Fr. 4,800.—

REMBRANDT: Die Frau mit dem Pfeil. Etching and drypoint.

Fr. 21,000.—

MARTIN SCHONGAUER: Christus am Kreuz, zwischen Maria und Johannes, mit vier Engeln. Copperplate engraving.

Fr. 6,600.—

MARTIN SCHONGAUER: Wappenschild mit dem Schwan, von einer Dame gehalten. Copperplate engraving.

Fr. 4,800.—

MICHEL WOLGEMUT and WILHELM PLEYDENWURFF: 68 woodcuts for "Der Schrein oder Schatzbehälter der wahren Reichtümer des Heils und der ewigen Seligkeit".

Each ca. 25.5 × 17.5 cm. Nürnberg 1490.

Fr. 9,500.—

HANS BROSAMER: Landgraf Philipp von Hessen. Coloured woodcut. 36 × 25.5 cm.

Fr. 4,600.—

CHARPENTIER, Paris

Léonce Rosenberg Collection. June 16, 1959. (Maître Maurice Rheims.)

MAX ERNST: Composition. Oil on canvas. 130 × 97 cm.

frs. 3,300,000

LÉGER: Nature morte, 1924. Oil on canvas. 81 × 116 cm.

frs. 10,200,000

KLEE: Initiale inconnue. Gouache and oil. 32 × 22 cm.

frs. 1,010,000

PICASSO: La Coiffeuse, 1937. Pencil. 40.5 × 31.5 cm.

frs. 520,000

PICASSO: Fleurs dans un vase, 1958. Coloured crayon and watercolour. 66 × 50 cm.

frs. 1,000,000

RENOIR: Baigneuse sortant du bain. Sanguine. 54 × 36 cm.

frs. 1,500,000

GRIS: Femme drapée, 1926. Oil on canvas. 73 × 60 cm.

frs. 5,300,000

GROMAIRE: Le Faneur, 1929. Oil on canvas. 130 × 97 cm.

frs. 2,700,000

GUILLAUMIN: Femme au fauteuil dans un parc. Oil on canvas. 66 × 83 cm.

frs. 1,600,000

LHOTE: Jardin du Luxembourg. Oil on canvas. 61 × 81 cm.

frs. 1,100,000

LHOTE: Portrait de Marguerite. Oil on canvas. 170.5 × 92 cm.

frs. 1,200,000

MATISSE: Femme auprès de la fenêtre. Oil on canvas. 62 × 50 cm.

frs. 10,000,000

MATISSE: Nature morte, 1941. Oil on canvas. 41 × 33 cm.

frs. 8,000,000

MATISSE: Chaumière bretonne, 1897. Oil on canvas. 55.5 × 77.5 cm.

frs. 2,300,000

RENOIR: Buste de Femme. Oil on canvas. 22 × 18 cm.

frs. 3,800,000

PICASSO: Tête. Oil on canvas. 22 × 18 cm.

frs. 2,500,000

ROUAULT: Le Chemin du Calvaire. Oil on canvas. 67 × 51 cm.

frs. 7,400,000

SISLEY: Intérieur de Ferme. Oil on canvas. 33 × 46.5 cm.

frs. 1,750,000

UTRILLO: Église Saint-Laurent, à Nogent-le-Rotrou (Eure-et-Loire), 1928. Oil on canvas. 65 × 81 cm.

frs. 3,300,000

UTRILLO: Montmartre, effet de neige. Oil on canvas. 50 × 61 cm.

frs. 3,700,000

UTRILLO: Cathédrale d'Amiens, Somme, 1925. Oil on canvas. 73 × 92 cm.

frs. 2,900,000

VALADON: Fleurs dans un pot de grès sur une table de bois, 1930. Oil on canvas. 81 × 65 cm.

frs. 4,250,000

VLAMINCK: Fleurs dans un vase. Oil on canvas. 55 × 46 cm.

frs. 2,500,000

UTRILLO: Moulin de Sannois. Oil on canvas. 59.5 × 90.5 cm.

frs. 4,900,000

UTRILLO: Église de Vieux-Mareuil (Dordogne). Oil on canvas.

frs. 5,600,000

VLAMINCK: Maisons au bord de l'eau. Oil on canvas. 38 × 46 cm.

frs. 2,750,000

VUILLARD: Roses dans un vase. Pastel. 24 × 30 cm.

frs. 2,900,000

VUILLARD: Deux Femmes sur la terrasse. Pastel. 53 × 75 cm.

frs. 2,400,000

BONNARD: Jeune Femme se coiffant près d'un poêle. Oil on card. 54 × 36 cm.

frs. 10,150,000

BOUDIN: Embouchure de la Touques, port de Trouville. Panel. 41 × 32 cm.

frs. 3,300,000

BONNARD: Les Quais de Paris. Cardboard. 44 × 66.5 cm.

frs. 16,700,000

BOUDIN: Le Port de Douarnenez, 1897. Oil on canvas. 46 × 65 cm.

frs. 2,950,000

BOUDIN: La Baie d'Antibes, 1893. Oil on canvas. 51 × 74 cm.

frs. 2,500,000

DERAIN: Paysage romantique. Oil on canvas. 114 × 146 cm.

frs. 2,300,000

BUFFET: Le Prestidigitateur, 1955. Oil on canvas. 230 × 150 cm.

frs. 1,000,000

CASSATT: Jeune Femme appuyée sur sa main. Oil on canvas. 61 × 50 cm.

frs. 3,450,000

CASSATT: Femme à sa toilette. Oil on canvas. 92 × 73 cm.

frs. 4,700,000

CÉZANNE: Paysage méditerranéen. Oil on canvas. 22 × 31 cm.

frs. 2,600,000

CROSS: Paysage de montagnes. Oil on canvas. 46 × 61 cm.

frs. 3,000,000

CÉZANNE: Les deux enfants, 1858-60. Oil on canvas. 55 × 46 cm.

frs. 1,700,000

COROT: Le Secret de l'amour, 1865. Panneau. 47 × 86.5 cm.

frs. 2,100,000

AUCTIONS

COURBET: La Vague. Oil on canvas. 60 × 74 cm.

frs. 2,600,000

COURBET: Loth et ses Filles. Oil on canvas. 89 × 116 cm.

frs. 2,800,000

VAN DONGEN: Le Turban or et argenté. Oil on canvas. 65 × 54 cm.

frs. 1,500,000

VAN DONGEN: Le Bonheur. Oil on canvas. 65 × 50 cm.

frs. 4,300,000

DUFY: Baigneuse. Oil on isorel. 50 × 41 cm.

frs. 1,950,000

GAUGUIN: Les Maisons de Vaugirard, 1880. Oil on canvas. 81 × 116 cm.

frs. 16,210,000

VUILLARD: Godebski conversant. Oil on card. 32 × 46 cm.

frs. 1,700,000

VLAMINCK: Rue de village sous la neige. Oil on canvas. 54 × 65 cm.

frs. 3,300,000

VUILLARD: Femme au chapeau. Oil on card. 86 × 65 cm.

frs. 3,000,000

VLAMINCK: Paysage de neige. Oil on canvas. 54 × 65 cm.

frs. 3,800,000

VUILLARD: Mme H. et Mlle H. devant la fenêtre à la Baule. Oil on card. 47.5 × 53 cm.

frs. 1,750,000

MODIGLIANI: Portrait de Béatrice Hastings vers 1916/17. Oil on canvas. 46.5 × 28.5 cm.

frs. 9,500,000

KUNSTKABINETT KETTERER, Stuttgart

May 29-30, 1959. 33rd Auction of Modern Art.

LYONEL FEININGER: Mann vor den Klippen (Heringsdorf). Oil on canvas. 44 × 36 cm.

DM 23,000.—

ERICH HECKEL: Dünenlandschaft auf Sylt. Oil on canvas. 96 × 120 cm. 1931.

DM 16,000.—

KARL HOFER: Ansicht von Carona im Tessin. Oil on canvas. 65 × 100 cm. 1930.

DM 23,000.—

ALEXEJ VON JAWLENSKY: Kopf einer Italienerin mit schwarzem Haar von vorne. Oil on cardboard mounted on canvas. 52.8 × 48.8 cm. 1906.

DM 26,000.—

ALEXEJ VON JAWLENSKY: Blumen und Früchtestilleben. Oil on cardboard. 70.5 × 74.5 cm. 1911.

DM 37,000.—

ERNST LUDWIG KIRCHNER: Dünen und Meer (Fehmarn). Oil on canvas. 121 × 91 cm. 1913.

DM 24,500.—

ERNST LUDWIG KIRCHNER: Akte im Wald mit Katze. Oil on canvas. 80.5 × 89 cm. 1923.

DM 26,000.—

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DM 11,000.—

OSKAR KOKOSCHKA: Mädchenbildnis (Halbfigur vor Landschaft). Oil on canvas. 67 × 54 cm. 1913.

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WILHELM LEHMBRUCK: Badende. Bronze. 65 cm. high. 1905.

DM 13,500.—

WILHELM LEHMBRUCK: Kleine Sinnende. Tinted Stucco. 53 cm. high. 1911.

DM 25,500.—

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DM 12,500.—

WILHELM LEHMBRUCK: Rückblickende. Stone cast. 91 cm. high. 1914-15.

DM 17,000.—

MAX LIEBERMANN: Judengasse in Amsterdam. Oil on cardboard. 39.5 × 50 cm. 1907.

DM 15,000.—

and once agreement had been reached between the Indian and German governments the work of assembling the exhibition was begun by a committee of experts, including Professors Werner Speiser, Erich Boehringer and Willibald Kirfel, together with Shri Barada Ukil, Secretary-General of the Indian National Academy of Art, and Shri A. Ghosh, Director-General of Archaeology for the Indian Government. The immense task of selection was entrusted to Dr. K. N. Puri, Vice-Director General of Archaeology, who visited museums throughout his country and also assembled the material for the catalogue.

We would like here to call our readers' attention to this catalogue: a splendid, well-illustrated publication of 420 pages (in English and German) containing acknowledgements, introductory statements by Vice-President Radhakrishnan, Prime Minister Nehru and Professor Erich Boehringer, together with the introduction here reprinted of Dr. Hermann Goetz, a map, indexes, a glossary of Sanskrit terms, numerous bibliographies, and the catalogue proper, which was compiled largely by Dr. Klaus Fischer.

In conclusion, we would like to express our thanks for permission to use the material on pages 26—39 to Dr. Hermann Goetz, to Dr. Carl Hundhausen, to Herr Alfred Krupp von Bohlen und Halbach, and to the Villa Hügel Society and the President of its Curatorium, Professor Dr. Tilo Freiherr von Wilmowsky.

There can be little doubt but that this is the age of science, if not of reason; there can be none whatsoever that Dr. ABRAHAM MOLES, whose essay on the work of the Pomodoro brothers appears on pages 64—72, belongs to the élite of our time. Still in his thirties, Dr. Moles, who holds advanced degrees in a quite appalling variety of fields, is one of France's leading mathematician-physicists, being Director of Research at the government-sponsored Centre d'Études de Radio-Télévision. His specialty may be defined as electronics and sound engineering; his hobby, as cybernetics and the Theory of Information. His writings include "Théorie de l'information et perception esthétique", "Physique et technique du bruit", and "La Création scientifique". He has also made translations of works by Knudsen and Harris, E. C. Berkeley, and Winckel. Like many of the New Scientists his interests embrace philosophy, ethics, law and the arts—in short, the problems of perception and information on all levels.

We subscribe to the view that whatever such a man has to say is important, and have therefore extended carte blanche to Dr. Moles to write for us whatever and whenever the spirit dictates. We hope he will avail himself of this privilege—which then becomes ours—quite often.

VASARELY, whose lucubrations about the new art as he conceives it appear on pages 56—59, was born in Pécs, Hungary, in 1908. He settled in Paris in 1930 where he quickly became known as a designer and publicity artist. In 1945 he co-founded the Galerie Denise René, where his paintings, tapestries and prints are regularly shown. He may reasonably be called the leader of the "Clear Form" movement in painting, and he has also taken a keen interest in the collaboration of painter and architect, his best known works in this direction being three installations at University City, Caracas. He is represented in many of the leading museums of Europe and of North and South America.

Une «École du Caire» a été ainsi formée qui, depuis quinze ans, s'active trop souvent en marge des préoccupations de l'Europe. Le moment est venu pour nous d'en incorporer la connaissance, ne fut-ce qu'à notre documentation. Nous aurons, certes, à nous instruire à la fréquentation de l'espace oriental, à la compagnie de sa passion pour les pouvoirs de suggestions, inscrits à l'opposé des règles de la représentation. Il nous sera utile d'éprouver que l'esprit oriental ne partage nullement notre curiosité envers le monde, dans le seul but de ployer ce dernier à notre discipline et à notre «ratio». L'Orient soumet, tout au contraire, sa pensée dans une direction différente, c'est-à-dire aux transcendents et magiques mystères de son univers. L'esprit oriental tend, enfin, à exprimer par des concepts visuels, des notions par essence développées par son ego et non, tel l'Occident rationnel le souhaite, par une reproduction, si éloignée qu'elle puisse se trouver du naturel, d'un réel apparent, étudié par les yeux, appréhendé par ces réactions sensorielles et prouvées par elles, comme il le croit.

L'étude de l'œuvre de quelques artistes seulement suffirait à donner une réponse adéquate au sujet du devenir de la peinture égyptienne d'aujourd'hui et telle qu'elle se trouve condensée dans l'actuelle École du Caire.

Un Ramsès Younane sur l'art duquel Georges Henein a écrit: **La peinture est une variante du tir à l'arc. La flèche voyage les yeux fermés**, garde dans la précision de son architecture et la recherche de ses impersonnifications, un reste de surréalisme, mais un surréalisme dont l'homme est définitivement exclu. Ce dernier a emporté même avec lui ses paysages et leur mobilier. Il ne reste que l'essentiel de structures internes, psychiques, et que les regards seuls de la conscience ont pu examiner.

Chez Khadiga Riaz: trois dimensions éteintes par sa vision, la peinture est engagée sur la voie des libertés reconquises, aux champs des exigences de l'être seul. La faculté de connaissance est portée au delà de ce dont cet artiste peut se souvenir. Le spectateur docile est invité à la redécouverte d'une sagesse enveloppée de cette féerie que le philosophe égyptien, Mounir Hafez, a si habilement intitulé **les formes apparitionnelles**.

El Gazzar ne retient plus de ses figures, déjà naguère si totalement désincarnées, que le dédale de leurs limites extrêmes dans l'espace, imprimant ainsi à sa peinture une multiplicité de méandres imaginaires.

Hassan Hassan porte les yeux de l'âme vers une réactualisation du moi rendu à un espace dont la terre s'efforce de le faire sans cesse déchoir. D'une floraison de métaphores plastiques, il élève ses «signes» à la dignité des archétypes: question et réponses se mêlent et ce sont les réponses qu'un nouvel Oedipe se chargerait plutôt de résoudre.

Par delà le rêve, par delà les perspectives les mieux aérées de la pensée, Fouad Kamel étend des nappes d'obscurités éraflées en leurs flancs afin que dans leurs fissures avouées, nous construisions les portes que notre conscience hésite trop souvent à ouvrir.

D'autres peintres sont venus étayer ce noyau en apportant chacun les significations prescrites par leurs conjonctures individuelles: Vasco Barbitch avec ses plans sans fil d'Ariane apparent, Hamdi Khamis et son onirique élan, Samy Ali dont les poèmes peints sont résorbés en végétations réinventées, Michel Kanaan pour qui l'art semble offrir un tremplin métaphysique, Esther Ménaché et ses thèmes surtendus d'enthousiasme, Alexander Hornstein qui reconstruit le monde à mesure qu'il pénètre sa propre conscience et qui atteint enfin au signe pur, à l'essentiel du point, aux vibrations des échos du silence.

L'Égypte, grâce aux activités de son École du Caire, a rompu avec les supplices de la vision directe. Elle songe, cette École, à raviver les transmutations de la mémoire et à les retranscrire en un nouveau vocabulaire.

Refuser l'aveuglement de ce que le soleil éclaire, revenir à la réalité permanente et brûler ses anciens habits de cotillon, découvrir à nouveau ce qui fut connu, se trouver au seuil de l'oubli, n'est-ce pas avancer d'un pas sûr au cœur de la directe réalité? Voilà sans doute ce que la peinture égyptienne exige désormais. Elle monte au siège des mystifications sensorielles et c'est au cours de son combat qu'elle s'adjoint une épique rajeunie, dans le même temps qu'elle découvre l'un des masques majeurs du Vrai.

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Rassegna Bibliografica

Iris Elles, *Das Stilleben in der französischen Malerei des 19. Jahrhunderts*; pag. 156; tav. 12. Origo Verlag, Zurigo, 1958.

Non v'ha dubbio che la natura morta costituisca uno dei temi più diffusi dei tempi moderni e che tale motivo trovi giustificazione in quell'interiorizzarsi della visione che è uno dei capisaldi del rinnovamento verificatosi nell'arte di questo secolo. Nella, si potrebbe dire, dimostra meglio come il soggetto per l'arte moderna sia divenuto pretesto e come gli oggetti della natura morta non abbiano funzione dimostrativa o rappresentativa, ma siano supporti figurativi di un discorso della fantasia creatrice. La natura morta perciò non è un genere, e tanto meno minore, quanto piuttosto un tema artistico concepito e scelto dall'artista con lo stesso impegno con cui in altre occasioni poteva eseguire altri temi. Ciò si è potuto appurare benissimo anche nella mostra della natura morta dall'antichità ai nostri giorni che ebbe luogo all'Orangerie di Parigi nel 1952 e nell'altra dedicata alla natura morta in Francia tenutasi al Museo Boymans di Rotterdam due anni più tardi.

Iris Elles in questo suo studio non manca di riconoscere l'importanza di ambedue le mostre citate e dell'utilità che esse hanno avuto anche per la sua indagine. Possiamo ora dire che tale studio, dopo quello esemplare di Charles Sterling, *La nature morte de l'Antiquité à nos jours* (1952), che collaborò attivamente alle due mostre avanti dette, costituisce un notevolissimo apporto all'argomento per serietà d'impostazione, accuratezza di apparato documentario e idoneità di metodo. L'analisi è acuta, precisa, mai distaccata dal contesto della personalità dell'artista, di cui anzi individua i tratti salienti, sicché, attraverso il percorso storico, di cui illustra variazioni e innovazioni, si riesce ad ottenere un quadro puntuale dei momenti artistici più rilevanti, fino a quelli che proclamano l'assoluta liberazione da un realismo sensibile per entrare nel dominio della poesia pura. La natura morta, con tutte le sue particolari caratteristiche, diviene così elemento di individuazione della realtà artistica.

G. F. Hartlaub e Felix Weissenfeld, *Gestalt und Gestaltung*; pag. 144 con 208 ill. in nero e 8 a colori. Agis Verlag, Krefeld, 1958.

L'arte, che è pur sempre attività autonoma e come tale da studiare nei valori che le sono propri, è stata più volte oggetto di interpretazioni che prescindono dalla sua caratterizzazione e per cui diviene motivo di analisi non pertinenti. Qualunque esame che voglia comprendere l'arte mediante strumenti psicologici, economici, sociali, morali, e così via, si distaccherà dalla sua vera natura; ne confonderà i termini — come del resto si confonderebbe l'economia ove la si giudicasse con metodi e criteri attinenti all'estetica — e farà tutt'al più indagine che interessa la psicologia, l'economia... Bisogna perciò guardarsi da quei saggi che seguono tale via, sopra tutto nel senso che, non entrando nel dominio specifico dell'arte, non ne danno una valutazione valida di ordine estetico:

tanto è vero che possono benissimo servirsi per le dimostrazioni cui tendono anche di opere mediocri, inconferenti sul piano artistico. Per il resto uno studio che consideri il fenomeno sotto angoli visuali diversi da quelli pertinenti, può offrire osservazioni curiose, degne d'attenzione per l'interesse che suscita in altre sfere della cultura. Questo, appunto, il caso del presente libro.

Ernesto N. Rogers, *Esperienza dell'architettura*; pag. 320; 151 ill. fuori testo e 8 nel testo. Giulio Einaudi Editore, Torino, 1958.

L'artista non vive mai un'esperienza teorica e quindi il suo pensiero non può essere sistematico. Proprio perchè la sua esperienza è artistica e quindi intuitiva, i concetti che esprime sono strettamente legati a quel processo: sono intuizioni, affermazioni che egli non ha interesse e forse nemmeno il modo di sviluppare ed approfondire, oltre che di darne precisa ragione. Lo stesso rispetto che egli mantiene della propria professione gli impedisce di entrare in una sfera di attività speculativa che, tutto sommato, gli è estranea. Egli ha delle convinzioni sulle quali lavora mettendole in rapporto con i dati storici ed esistenziali, un metodo sul quale crea, una vita di mestiere sulla quale regola le sue forme espressive e la sua ricerca linguistica, e può quindi parlare soltanto di questo, altrimenti snaturerebbe la tipicità dei suoi atti. Eppure, benchè vale a dire i ragionamenti siano piuttosto frutto del contatto con la vicenda creativa che di una logica analitica, le enunciazioni tramandate dagli artisti hanno spesso valore esemplare e la loro inerenza ai requisiti contenutistici e linguistici rivela significati in cui ci si può specchiare duraturamente. Ciò avviene perchè una personalità autentica rimane comunque un modello, dal quale si ricavano idee che sono guida a bene operare.

La presente raccolta di scritti dell'architetto Rogers, che va dal 1932 al 1957, è per l'appunto irrefutabile conferma di una comunicazione che, oltre a giustificare un'opera creativa, fornisce elementi utili a penetrare taluni problemi di carattere generale. Pensieri e concetti sono tutti filtrati attraverso una rigida coscienza morale, perchè Rogers, in perfetta quanto rara comunità con i suoi colleghi ed amici di gruppo: Banfi (ucciso nel 1945 a Mauthausen), Belgioioso e Peressutti, ha costantemente obbedito ad un'alta responsabilità civile, il che vuole dire parlare chiaro, mantenere fede in tutte le circostanze ad una propria persuasione, non sottomettersi a illusioni di pratica imitativa, individuare la situazione storica ed agire conformemente ad essa al di là di qualsiasi schema antico o contemporaneo. E questo, a mio avviso, ha sempre dimostrato il gruppo BBPR, proprio puntando sull'a misura dell'uomo rapportata alla sua prospettiva storica ed alla proporzione del suo ambiente tradizionale. «Forse l'unica certezza è nell'indice etico di una poetica», dice Rogers, e si oppone a coloro che, «per rispetto della falsa cultura (cultura senza vita), creano muraglie attorno al passato affinché non abbia contatti impuri

con noi». Infatti anche il passato fa parte della nostra esistenza e vi riflette: «la coscienza storica diventa un problema di relazione, amplifica la scala dei valori». La poetica di Rogers è in simile esigenza: «i nuovi eventi non possono più essere considerati fuori dalle preesistenze ambientali e l'attualità delle nostre rappresentazioni si permea e si avvalora accogliendo l'eco delle cose circostanti; si realizzano come continuità del processo storico; acquistano (o acquisteranno) un linguaggio di più vasta portata; si inseriscono nella coralità della cultura; diventano immagine».

Potissimo riferire a lungo su questo libro, molte idee avremmo da riportare e da segnalare a paziente meditazione, non solo tolte dal capitolo introduttivo, **Mestiere d'architetto**, ma anche da **Situazione dell'arte concreta, Tradizione e attualità, Tradizione e talento individuale**, senza dire di altre questioni più strettamente tecniche, sempre svolte con profondo senso dell'impegno che deve guidare il creatore verso la civiltà di cui è parte e che impone una scelta difficile quanto consapevole, non lanciata in avventure esclusivamente insurrezionali o puramente formalistiche. Ci basti avere indicato nel volume di Rogers la testimonianza di una mente creativa aperta alle problematiche forme dell'esistenza e sollecitata all'approfondimento del metodo in quanto produttore di realtà poetiche, come è preoccupata di stabilire una relazione operativa con i dati stabilizzati che ci circondano.

Michel Ragon, *Le livre de l'architecture moderne*; pag. 358; tav. 28. Robert Laffont, Parigi, 1958.

Scrittore, romanziere e critico, Ragon ha offerto diversi contributi alla comprensione dell'arte moderna, e sopra tutto ampio il suo volume *L'aventure de l'art abstrait*. Conoscitore appassionato delle varie figure che operano nella cultura artistica contemporanea, egli vuole documentare la cronaca di una ricerca linguistica e quindi la relazione che ne dà è piuttosto larga e generosa, intesa com'è a illustrare la molteplicità delle soluzioni proposte più che a celebrarne i massimi rappresentanti. Così egli ha finito col tracciare un panorama di quella ch'è detta l'arte astratta d'oggi ed accanto ai protagonisti ha messo anche gli attori secondari, i collaboratori, coloro insomma che agiscono per l'estendersi di un gusto attuale.

Anche questo libro sull'architettura moderna non è una storia e nemmeno un'analisi propriamente critica, bensì una rassegna rapida e informativa sui problemi e le tendenze dell'attività costruttiva d'oggi. Ragon rende conto degli aspetti sotto cui si presentano i diversi motivi architettonici, soffermandosi pure sull'urbanistica, sull'industrial design, sull'arte sacra e così via, in una sorta di piacevole narrazione spesso arricchita di episodi non tanto significativi quanto polemici o gustosi. In simile cronaca, il giudizio critico è presso che assente, l'autore essendo interessato a raccontare i fatti senza estenderne il significato in una cultura e senza qualificarli nella

loro entità stilistica, tant'è vero che dei grandi costruttori prescelti (Wright, Perret, Gropius, van der Rohe, Le Corbusier, Neutra) si limita a dare un succinto ritratto. Tra questi, però, ci duole non abbia incluso Mendelsohn e Aalto, che a nostro avviso sono da porsi tra gli esponenti maggiori dell'architettura moderna. Il volume, da definirsi un informato repertorio, può servire a chi voglia darsi una prima facile documentazione sugli aspetti della architettura di questo secolo.

Gillo Dorfles, Albrecht Dürer; pag. 214; tav. 140. Arnoldo Mondadori Editore, Milano, 1958.

La collana di cui fa parte questo volume ha scopi essenzialmente divulgativi, ma i testi, pur rispettando simile fine, non sono mai elementari, tali bensì da illustrare con responsabilità critica la personalità dell'artista e la sua posizione nella cultura contemporanea; in più casi sono veri e propri contributi di valore agli studi sulle arti figurative. Anche questa monografia di Dorfles su Dürer risponde ad un criterio di indagine che costituisce un compendio delle opinioni finora espresse sulla figura e sull'opera dell'artista tedesco, l'unico «la cui personalità, pur così peculiarmente nordica, si può confrontare con quella dei grandi maestri rinascimentali italiani», e si integra con l'apporto di osservazioni originali, ispirate al pensiero moderno. Sopra tutto interessante il capitolo dedicato alla spazialità di Dürer e le nuove leggi prospettiche. Una volta riconosciuto che «attorno alla fine del Quattrocento tutto il panorama dell'universo subisce una trasformazione spaziale, abbandonando la superficie e volgendosi verso la profondità» e, di conseguenza, uno sviluppo della tridimensionalità, si deve subito prendere atto che Dürer, tra tutti gli artisti nordici del Cinquecento, fu quello che ebbe per primo e più chiaramente la nozione dell'importanza di impadronirsi di questo nuovo mezzo d'indagine per costruire le sue tele e suoi disegni. Dopo un viaggio a Bologna nel 1506, Dürer approfondì e divulgò lo studio della prospettiva e delle proporzioni umane e animali. Rimane tuttavia «fedele ad una sua personale spazialità goticggiante; tanto che quasi ognuna delle sue opere — tolte alcune più direttamente influenzate dai modelli italiani — presenta, si potrebbe dire, simultaneamente, uno sdoppiamento spaziale: quasi la compresenza dell'immagine tradizionalmente elaborata secondo la usanza germanica del tempo e di quella realizzata col nuovo sistema. Vive dunque in Dürer una contemporaneità ed una con-spazialità; ed è codesto embricarsi di due temporalità e di due spazialità opposte ed egualmente sentite che dà alle sue opere quella vibrazione caratteristica e irripetibile, lontana tanto dalla staticità decorativa del tardo gotico quanto dalla staticità volumetrica e chiaroscurale italiana.» Problema, come si vede, appassionante e tale da meritare approfondita riflessione. Per il resto la monografia non manca di altri spunti interessanti e si segnala proprio per i diversi stimoli critici che suscita.

Carola Giedion-Welcker, Hans Arp; documentazione di Marguerite Hagenbach; pag. XLIV e 126; tav. 101, di cui due a colori, con 106 ill.; 24 ill. nel testo. Verlag Gerd Hatje, Stuttgart, 1957.

Arp, con introduzione di James Thrall Soby; articoli di Jean Hans Arp, Richard Huelsenbeck, Robert Melville, Carola Giedion-Welcker; pag. 128; 114 ill. di cui due a colori. The Museum of modern art, New York, 1958.

Gli studi che Carola Giedion-Welcker va da anni dedicando con particolare interesse alla scultura del nostro secolo costituiscono, con pochissimi altri, una sistemazione quanto mai acuta della visione plastica moderna nei suoi valori storici ed estetici. Fin da quando nel 1937 pubblicò a Zurigo *Moderne Plastik: Elemente der Wirklichkeit und Auflöserung* — poi rivisto e nuovamente edito nel 1955 con l'aggiunta anche di un capitolo sulla situazione attuale — essa ha posto il problema della configurazione spaziale all'origine del fenomeno scultoreo e l'ha indagato nelle sue diverse manifestazioni con attento riscontro: tant'è vero che nel citato volume alcuni raffronti nelle tavole fra soluzioni d'epoche lontanissime valevano anche più di un lungo discorso critico per la loro evidenza operativa. Così le tre teste di Rosso (1895), Brancusi (1906) e Lehmbruck (1911) rivelano affinità di linguaggio da non sottovalutare. Ma anche altri esempi davano adito a riflessioni utili sia per qualificare la singola ricerca, sia per rilevare gli scambi di stimoli che hanno popolato la scultura contemporanea: così la statuina di Matisse del 1906 e quella di Picasso del 1945—1947; così la *Jeannette* del primo che risale al 1910/11 e la testa femminile del secondo che è del 1932; la testa di Brancusi del 1907/08 e quella di Modigliani del 1912, e così via, senza contare altri riferimenti con opere d'epoche antiche: una Santa Radegonda della seconda metà del XV secolo messa accanto ad un Lehmbruck; una testa arcaica accanto ad un Modigliani; la romana Fontana delle Tartarughe (1585) accanto ad una *Sirena* di Laurens (1944); un Puget del 1684 accanto ai *Muscoli in movimento* di Boccioni del 1913; un camello dell'epoca Ming accanto alla *Foca* di Brancusi del 1936, via fino ad aspetti di forme naturali accanto ad opere di Arp oppure a rappresentazioni ottiche di formule algebriche accanto ad opere di Vantongerloo. Con ciò si vuole sopra tutto richiamare l'attenzione su un metodo di osservazione che non segue idee astratte, ma si tiene alla logica delle forme come all'unica realtà estetica che s'ha da determinare. In questo senso il lavoro critico della Giedion-Welcker è tra i più apprezzabili e giova tenerne conto al di là dei momenti di dissenso in talune valutazioni ed in talune scelte: giova tenerne conto per la competenza specifica, per la esattezza della documentazione, per l'analisi della caratterizzazione linguistica.

La monografia su Arp — un'edizione pregevolissima e con tavole di rara perfezione — costituisce una nuova conferma della validità dell'impostazione critica della Giedion-Welcker, sopra tutto per la chiarezza che la distingue e per la precisione di lettura che compie delle singole opere. Non è qui il caso di celebrare la grande figura di Arp, uno dei maestri della scultura moderna, la purezza ineguagliabile della sua oggettivazione creativa. Nella sua opera — ha spiegato Sergio Bettini — si «supera il dualismo spazio-forma rinunciando ad ogni presupposto dimensionale, contraendo la forma in masse unitarie, sottratte, si direbbe, ad ogni corrosione, risolte nell'indagine in fieri della loro pura qualità formale». Pur avendo partecipato a Dada, Arp non s'è lasciato illudere dall'arbitrio del caso, nè dalla falsa letteratura: i suoi rilievi, le sue sculture, le sue poesie, tutto ha un'origine così profondamente intima, spontanea, naturale, da assorbire e quindi sublimare persino i minimi residui di un episodio esistenziale, le cui tracce soltanto rendono più palpitante la formulazione poetica dell'atto creativo.

Anche il simbolo diventa così realtà mistica, magica natura, e la continua innovazione delle forme è pari alle trasformazioni che subiscono gli oggetti naturali nel corso del loro organico mutarsi. La Giedion-Welcker — di cui è prossima una monografia su Brancusi presso Benno Schwab di Basilea — ha veramente scritto la storia artistica di Arp con attenta sensibilità verso la realtà formale delle opere.

Pure importante per una conoscenza adeguata della complessa personalità di Arp il volume pubblicato dal Museum of modern art di New York in coincidenza con la mostra dell'artista ivi tenutasi nel 1958. I contributi del Soby, del Melville, del Huelsenbeck e ancora della Giedion-Welcker chiariscono con osservazioni opportune la realtà poetica di Arp e ne spiegano lo sviluppo coerente non meno che la storicità assoluta delle singole creazioni plastiche.

Book List, continued from page 80

Rousselot, Jean: Pelayo. 37 pp. text including biographical summary, excerpts from reviews, etc. Photograph of the artist, line drawings and 12 plates, including two in colour. Geneva 1959: Cailler. sfrs. 5.—

Rowley, George: Ambrogio Lorenzetti. 2 vols. 157 pp. 235 monochrome and 8 colour plates. Princeton University Press 1958: \$20.—

Roy, Claude: Kunst der Naturvölker. 106 pp. with 11 colour plates and 60 monochrome illustrations. Cologne 1959: DuMont Schauberg. DM 19.—

Salles, Georges A. (General Editor): Arts asiatiques. Vol. IV. Square 4to. With numerous illustrations. Paris 1959: Presses Universitaires. frs. 2,800

Schriftenreihe der Staatlichen Galerie Moritzburg in Halle. No. I: Hermann Wäscher, Die Baugeschichte der Moritzburg in Halle; No. II: Otto Heinz Werner, Geschichte der Moritzburg in Halle (Saale); No. III: E. Mertens, Die Funde von Teicha und Holleben; No. IV: Hermann Wäscher, Die Baugeschichte der Neuenburg bei Freyburg an der Unstrut; No. VI: Erich Neuss, Kunstwerke des gotischen Gewölbes in der Moritzburg zu Halle; No. VII: Hermann Wäscher, Die Baugeschichte der Burg Querfurt; No. VIII: Otto Heinz Werner und Elizabeth Speer, Das Bildnis im Wandel der Jahrhunderte; No. IX: Hans Volkmann, Frühe Bauten der Renaissance in Halle; No. X: Hermann Wäscher, Die Baugeschichte der Burgen Quedlinburg, Stecklenburg und Lauenburg. 8vo. Each volume averages 50—88 pages and is illustrated with diagrams and photographs. Halle 1955—56: Staatlichen Galerie Moritzburg.

Schwander, Johann Georg: Calligraphy. 368 pp. 158 plates. New York 1959: Dover. \$10.—

Seuphor, Michel: Die Plastik unseres Jahrhunderts. 366 pp. with 411 illustrations and 436 biographies of sculptors. Cologne 1959: DuMont Schauberg. DM 50.—

Smith, Paul: Creativity. An Examination of the Creative Process. 210 pp. Numerous illustrations. New York 1949: Hastings House. \$4.95

Spoehr, Alexander: Marianas Prehistory. Archaeological Survey and Excavations on Saipan, Tinian and Rota. 187 pp. 89 figures. (Fieldiana: Anthropology 48). Chicago 1957: Chicago Natural History Museum. \$4.50

Taccani, Remo: Cinquant'anni d'arte a Milano dal divisionismo ad oggi. Catalogue of the exhibition. 8vo. 42 pp. 118 monochrome plates. Milan 1959: Vallardi.

INTERNATIONAL EXHIBITION CALENDAR

AUSTRIA

LIJZ, Neue Galerie Wolfgang-Gurilt-Museum: Dutch 17th and 18th century graphic illustrations, also contemporary Dutch painting and sculpture, till 15/11. **SAZBURG, Galerie Welz:** Alfred Kubin, till 8/11. **VIENNA, Albertina:** Maximilian I, October—November. **Galerie St. Stephan:** Hollegha, November.

BEIGIUM

ARWERP, Hoesenhuis: The First Belgian Abstracts, till 8/11. **BRUSSELS, Palais des Beaux-Arts:** Anto Cere, till 24/11; Capogrossi, till 22/11; Lazer Segall, 27—20/12; Shaar, till 11/11; Morel, 14—25/11, also Monique Perceval; Dewasne, 28/11—9/12; Ernst Van Leiden, 12—23/12. **Galerie Aujourd'hui:** Vanderkam and Van Anderlecht, till 7/11; Twombly, Perilli and Novelli, 14—28/11; Gilioli, tapestries, gouaches and prints, 5—19/12. **Galerie Contemporaines:** Lahaut, till 12/11. **Europe:** Modern painting. Smith: Reinhold, sculpture, till 22/11; Messagier, prints and watercolours, 25/11—13/12. **St. Laurent:** C. Van Bredin, till 5/11. **CHARLEROI, Palais des Beaux-Arts:** «From Maillol to Today», 120 sculptures from the Paris Musée d'Art Moderne, till 1/11; Charles Bischofs, till 8/11. **OSTEND, Kuraal:** First annual printing prize exhibition of the City of Ostend, till 20/11.

FRANCE

AIK, Pavillon Vendôme: Van Gogh. **ALBI, Musée Toulouse-Lautrec:** Contemporary German Prints, till 15/12. **AVIGNON, La Calade:** M. Calomy, till 16/11. **BESANCON, Musée Comtais:** History of the Franche-Comté. **CHARTRES, Musée:** Numismatic exhibition. **LYON, Musée:** Italian Painters and Sculptors from the Futurists till today. **Bellecour:** Evaristo, till 13/11. **Marcel Michaud:** Cuixart. **PARIS, Musée des Arts Décoratifs:** Sonia Delaunay retrospective. **Musée Jacquemart André:** Parisian Life in the Times of Guys, Nadar and Worth, till 13/12. **Louvre:** Life in Greece and Rome, through November. **Galerie A. G.:** R. Kemper, paintings, D. Mohr, sculpture, till 11/11. **Arnaud:** Show based on Michel Ragon's book, «La Peinture actuelle», till 17/11. **Galerie Internationale d'Art Contemporain:** Mathieu's «Les Batailles». **Ariel:** Gillet. **Art Vivant:** Devoucoux, till 7/11. **Beaune:** A. Indermaur, till 17/11. **Bellechasse:** Théo Kerg, till 30/11. **Berggruen:** Pierre Courtin, October; Poliakov, gouaches, November; Dubuffet, December. **Claude Bernard:** Sculptors' drawings, December. **Bucher:** Mark Tobey. **Clerf:** Eva Aeppli, till 16/11. **Charpentier:** Ecole de Paris 1759. **Cordier:** Henri Michaux, till 21/11. **Coard:** Pougny, till 14/11. **Creuze:** Salon of contemporary Yugoslav painting, November. **Dauphine:** Alain A. Fournier, till 10/11. **Demaure:** Tourliere. **Dragon:** Lemesle, till 12/11. **Durand-Ruel:** Didier Bereny, till 12/11. **Faccetti:** René Acht, till mid-November; Kemeny, from 20/11. **De France:** Magnelli, November; Manessier, December. **René Drouin:** Claude Georges, November—December. **Fürstenberg:** Bill Copley; Zev. **Granoff:** Pontavice. **La Gravure:** Dean Meeker, till 10/11. **Heller:** Maréchal, till 7/11. **Jordan:** Vinton Liddell Pickens. **Leiris:** 50 Years of D.-H. Kahnweiler Editions. **Maeght:** Chagall, Léger, Miró. **Mariac:** Eva Miller, Csato, Schmid, till 14/11. **Neufville:** Miró, Léger, Arp, Masson, Giacometti. **Massol:** Germain, till 21/11. **Petrides:** Bellini, till 18/11. **Philadelphia:** R. Grandjean, till 8/11. **Donise René:** Vasarely. **Stadler:** Domoto. **Suffren:** Monda. **Synthèse:** Bourdill. **Rive Drolle:** Man Ray, till 12/11. **La Roue:** K. F. Dahmen, till 4/11. **St-Germain:** «Éloge de la matière», till 7/11. **Varenne:** Small sculptures of contemporary masters, till 7/11. **Villard & Galanis:** Barrios.

GERMANY

AACHEN, Suermont-Museum: Belgian artists, and Alfred Rethel, October. **BADEN-BADEN, Kunsthalle:** German watercolours and drawings since 1900, also young Dutch artists, till 22/11. **BERLIN, Orangerie:** The European Fauves, till 15/11. **Nationalgalerie Print**

Cabinet: Dürer, November. **Haus am Lützowplatz:** Oskar und Margarete Moll. **Haus am Waldsee:** Zen Buddhist Painting, till 15/11. **Galerie Nierendorf:** Chagall, graphic work, till 14/11. **Schüler:** Hans Jaenisch, new work, till 14/11. **Springer:** Heinz Trökes, October. **Wirtz:** Pre-Columbian art, November. **BRAUNSCHWEIG, Museum:** New acquisitions of the City, also small sculpture and medallions, till 15/11; Jean-Jacques Gaillard, till 22/11. **Haus Salve Hospes:** Werner Bischof, and Willy Thaler, till 22/11; Farbige Graphik 1959, Horst Skodlerak, paintings, till 4/1/60; The Later Kokoschka, January—February. **COBURG, Veste:** Venetian Rococo, till 15/12. **COLOGNE, Kunstverein:** Cologne Annual, till 15/11; GEDOK, Christmas Exhibition, 28/11—23/12. **Boissière:** Paul Hesse, paintings, prints and collages, till 30/11. **DARMSTADT, Kunstverein:** Birolli, paintings and watercolours, till 15/11; Peter Steinforth, paintings and prints, 21/11—28/12. **Landesmuseum:** Karl Seeger and Heinz Heim, 15/11—17/1/60. **DORTMUND, Museum:** Hans Helfer, drawings, till 8/11. **DUISBURG, Kunstmuseum:** Local artists, till 13/12; Barlach, 19/12—17/1/60. **DUSSELDORF, Kunsthalle:** Franz Fedler, till 8/11. **C. G. Boerner:** Four centuries of portraits, and 19th and 20th century graphic works, till 10/11. **Galerie Gunar:** Julio Girón, paintings. **Hella Nebelung:** Brigitte Meier-Denninghoff, sculpture, November. **Schmela:** Kurt Schwitters (arranged with Lord's Gallery, London). **Alex Vömel:** Barlach, till 30/11. **ESSEN, Folkwang-Museum:** Walter Helbig, paintings. **Galerie Van de Lee:** Brun l'Armenien, paintings, till 2/12. **FRANKFURT, Historisches Museum:** Tachisme in Frankfurt, till 7/11. **Galerie Cordier:** Lynn Chadwick, through November. **KunstKabinett:** Contemporary Spanish Painting, till 15/11. **Zimmergalerie Franck:** G. C. Kirchberger, October. **Olaf Hudtwalcker:** Miró, graphic works, till 10/11. **GELSENKIRCHEN-BUER, Kunstsammlung:** Local artists annual, 29/11—20/12; Erich Kuhn, sculpture, Beate Kuhn, ceramics, Alo Altripp, drawings, 10/1—7/2/60. **HAGEN, Karl-Ernst-Osthaus-Museum:** The Young Van de Velde and his Circle, till 22/11. **HANNOVER, Kunstverein:** Ernst Schumacher, till 8/11. **Galerie Seide:** Igaël Tumarkin, paintings and sculpture; René Acht and Ger Lataster, paintings. **KARL-MARX-STADT, Kunstsammlung:** 10 Years of New Acquisitions, till 22/11; Local artists, till 29/11. **KASSEL, Zimmergalerie Weiss:** Adolf R. Fleischmann, paintings, November. **KREFELD, Kaiser-Wilhelm-Museum:** Hajdu, Penalba and Norman Cousins, November—December. **LEVERKUSEN, Museum:** Art Collections in the Rhine and Ruhr Regions, paintings of 1900—1959, till 22/11. **LUBECK, Museum:** Paula Modersohn-Becker, till 3/1/60. **MANNHEIM, Kunsthalle:** Calder and Heiliger, sculpture, till 13/12; Lurçat, tapestries, 19/12—24/1/60. **MUNICH, Haus der Kunst:** 1000 Years of Chinese Painting, till 13/12; Belgian painting since Ensor, till 13/12. **Städtische Galerie:** Lurçat, October—November. **Günther Franke:** Woly Werner, weavings, Emy Roeder, bronzes, Eline McKnight, colour woodcuts, till 10/11. **Wolfgang Gurilt:** Rudolf Ballabene, paintings, Felix Vallotton, woodcuts, Lurçat, colour lithographs, till 14/11. **Kilhm:** Mario Sironi, drawings and paintings, till 10/11. **Schöninger:** Miha Males, prints, till 31/10. **Van de Lee:** The Group «Spur» (Helmut Sturm, H.-P. Zimmer, Lothar Fischer, Helmut Prem), till 21/11. **NURNBERG, German National Museum:** German Woodcuts of 1420—1570 from the Museum Print Cabinet, till 31/1/60. **RECKLINGHAUSEN, Kunsthalle:** «Vitality in Art» (from the Palazzo Grassi, Venice), till 6/12; The Angel, as depicted over 2000 Years, 13/12—24/1/60. **SOLINGEN, Klängenmuseum:** Rudolf Werner Ackermann, paintings, till 15/11; August Poesse, paintings and prints, 29/11—17/1/1960. **STUTTGART, Staatsgalerie:** The Wilhelm Reuschel Collection, till 29/11. **Württ. Kunstverein:** Oskar Schlemmer, till 1/11; 20th Century Art, presented by the Stuttgarter KunstKabinett, till 19/11. **Galerie Müller:** Emil Schumacher, November; Paul Reich, December. **ULM, Museum:** Martin Schaffner, till 15/11; Ikons from the Recklinghausen Ikon Museum, 29/11—3/1/60. **WIESBADEN, Renate Boukes:** Yves Jouannaud and Franz Ruzicka, till 22/11. **WITTEN, Märkisches Museum:** Ernst Schumacher, paintings,

watercolours, prints, 29/11—20/12. **WUPPERTAL, Galerie Parnass:** Raoul Ubac, slate carvings and prints, till 7/11.

HOLLAND

AMSTERDAM, Stedelijk Museum: New Polish Painting, till 2/11; Art Nouveau from the Citroën Collection, till 1/12; Bernard Childs, paintings and prints, till 30/11; Ernst van Leyden, paintings, till 30/11; Gras Heyen, prints, till 23/11. **Feder Museum:** Konrad Wachsmann, architectonic constructions, till 2/11. **ARNHEM, Gemeentemuseum:** The Straat Collection of 17th—20th Century Painting, and Johan Buning, through November; Art from the Near East, December—February. **BREDA, Beven de Boyerd:** Informel group (Armando, K. van Bohemen, Hendrikse, Henk Peeters, J. J. Schoonhoven), till 2/11. **DORDRECHT, Museum:** Unsigned paintings of the 16th and 17th century, till 1/12. **EINDHOVEN, Van-Abbe Museum:** Four graphic artists, till 2/11; Photographs by Otto Steinert and his students, till 9/11. **UTRECHT, Centraal Museum:** Exhibition commemorating the 500th birthday of Pope Adrien VI, till 15/11.

ITALY

FLORENCE, Galleria Numero: Carlo Hollersch, paintings, till 6/10. **MILAN, Galleria dell'Ariete:** Guerrini, sculpture, till 5/11; Parzini, paintings, till 31/11; Oceanic arts, December. **Blu:** Bertini, paintings, November. **Del Disegno:** Aligi Sassu, drawings and watercolours, till 19/10; Corrado Cagli, drawings of 1932—1959, till 6/11. **Montenapoleone:** Baumgarten, paintings, till 10/10; Larrain, paintings, from 23/10. **Paganì:** Michel Seuphor, November. **Pater:** Ancheschi, Boriani, Colombo, Devecchi. **Naviglio:** Negro Art, October. **Del Re Magi:** Francesco Menzio, paintings. **PADUA, Galleria Le Stagioni:** Vespignani, etchings, till 2/10; De Plais, retrospective, till 16/10. **ROME, Galleria Appunto:** John Hubbard, paintings, till 27/10; Regina Bartley, paintings, till 14/11; Fradan, paintings, 15/11—1/12; «Formati 30», 3/12—4/1/60. **L'Attico:** Vacchi, paintings. **La Fontanelle:** Helen Braunschweiger, paintings, till 9/10. **Pogliani:** Mastroianni, sculpture and drawings, October—November. **Schneider:** Samuel Bak, paintings, till 26/9; Manlio, paintings, till 10/10. **UDINE, Galleria del Girasole:** Zigaina, till 30/10. **VENICE, Sala Napoleonica:** Contemporary Polish Painting, September. **Bevilacqua La Masa:** Nino Spingolo, paintings, till 20/10. **Del Cavallino:** Pittaluga, paintings, till 12/11; Dumitresco, paintings, till 23/11. **VERONA, La Cornice:** Renzo Sommaruga, drawings and paintings, till 10/10.

SWITZERLAND

ASCONA, La Cittadella: Andres Bechtler, till 28/10. **BASEL, Kunsthalle:** Max Gubler and Irene Zurkinden, till 22/11. **Galerie d'Art Moderne:** René Acht, till 5/11; Francis Bott, through November. **Beyley:** Panorama, through November. **Bettie Thommen:** Leroy, till 15/11. **BERN, Kunstmuseum:** The Werner Bär sculpture collection, till 15/11. **Kunsthalle:** Albert Schnyder, till 6/12. **Kilpstein and Kornfeld:** Shirley Jaffe, till 10/11. **Spitteler:** Paul Rickenbacher, till 5/11. **BIENNE, Galerie Socrate:** Leopold Haefliger, till 12/11. **LA CHAUX-DE-FONDS, Galerie Numaga:** Hauser, till 18/11. **GENEVA, Musée Rath:** Kees van Dongen, till 29/11. **Galerie Bonador:** Lansky, November. **LAUSANNE, Musée:** Violette Diserens, till 29/11. **Galerie Maurice Bidel:** Camille Bryen, till 12/11. **La Gravure:** Georges Dayez, till 1/12. **Paul Vallotton:** M. Frey-Surbek, till 7/11. **LOCARNO, Galleria La Palma:** Mario Negri, sculpture. **LUCERNE, Museum:** Local artists, December. **RAPPERSWIL, Galerie 55:** Max Ackermann, till 27/11. **ST. GALL, Kunstmuseum:** Chagall, the Bible Lithographs, till 26/11; Barthélemy Menn, 28/11—3/1/60. **SOLOTHURN, Kunstmuseum:** Hans Jauslin, till 8/11. **THUN, Kunstsammlung:** Christmas Exhibition, 6/12—10/1/60. **Galerie Aarequal:** Roman Tschabold, till 4/11. **WINTERTHUR, Museum:** Futurism, till 15/11. **Galerie ABC:** Silvio Mattioli, till 28/11. **ZURICH,**

Kunstmuseum: 5000 Years of Indian Art, through February. Kunstgewerbemuseum: The History of the Film from its beginnings till today, 15/11—28/2/1960. Galerie Beno: Jean Latour, till 24/11. Max Bollag (Modern Art Centre): KIW (Karl Jacob Wegmann), 12/11—5/12. Suzanne Bollag: Hans Fischli, November; International Print and Drawing Show, December; Josef Albers, January. Chiclie Haller: Rolf Dürig, till 28/11; International Christmas Show, December. Mübbl: Zao Wou-Ki, prints and watercolours, till 5/11. Lienhard: Bissler, till 7/11; William Scott, till 5/12; Karel Appel, 7/12—10/1/60. Neupert: Pietro Chiesa, till 28/11. Palette: Wolf Barth, October; Franz Fedler, November. Wenger: Picasso's Antibes drawings. Wolfberg: Adrien Holy and Peter Pösi, till 21/11.

THE UNITED KINGDOM

(Arts Council exhibitions marked with an asterisk.)

BIRMINGHAM, Museum: Annual Students' Exhibition, till 12/12. **DUNDEE, Art Gallery:** English Porcelain, 21/11—January. **GLASGOW, Art Gallery and Museum:** Re-opening of the Print Room, and Paintings from Pollok House, 20/11—April. **HARROGATE, Art Gallery:** *The London Group, 28/11—20/12. **KETTERING, Art Gallery:** *Six Young Painters, till 5/12. **LEEDS, City Art Gallery:** *Masterpieces of Czech Art, till 1/11. **LIVERPOOL, Walker Art Gallery:** 2nd John Moores Liverpool Exhibition, 18/11—17/1/60. **LONDON, The Tate Gallery:** *Swiss Art from Hodler to Klee. **Victoria and Albert Museum:** 20th Century British watercolours, till 13/12. **Agnew:** R. Buhler, R. de Grey, C. Weight, G. Raverat. **Brod:** Dutch and Flemish Painting. **Celnaghi:** F. Springell Collection of Old Master Drawings. **Drian:** Ruth Francken, till 14/11; J. Lacasse, till 5/12. **Gallery One:** F. N. Souza, November. **Gimpel Fils:** Appel, till 7/11. **Hanover:** Dogon and Teflem sculpture. **Hazlitt:** Daubigny, till 21/11. **I. C. A.:** Architects' Choice, till 28/11. **Jeffress:** Eliot Hodgkin, till 27/11. **Kaplan:** Bella Briseol, November. **Lefevre:** 19th and 20th Century French. **Leicester:** John Piper, paintings, Ben Shahn, graphic work. **Marlborough:** *Art in Revolt: Germany 1905—1925. **New Vision Centre:** Izgan Baz, 16/11—5/12. **Paris:** George Melhuish, till 10/11. **Roland, Browne & Delbanco:** L. Rosoman and J. Bornfreund. **Royal Academy:** *de Segonzac, till 29/11. **Tooth:** Critic's Choice 1959. **Waddington:** Kate Nicholson. **Whitechapel:** Malevich, till 15/11. **MANCHESTER, City Art Gallery:** Romanesque Art, till 1/11. **NEWCASTLE UPON TYNE, Laing Art Gallery:** *Pictures from the Bowes Museum, 14/11—5/12. **SHEFFIELD, Graves Art Gallery:** *Modern Italians from the Damiano Collection, 28/11—19/12. **YORK, Art Gallery:** Art Society Annual, 21/11—13/12.

THE UNITED STATES

Smithsonian Institution Traveling Exhibitions

BINGHAMTON, N.Y., Roberson Memorial Center: 20th C. Amer. Painting, till 2/12. **BIRMINGHAM, Ala., Museum:** Seth Eastman, till 15/12. **CHAMBERSBURG, Pa., Wilson College:** Japanese Woodblock Prints, till 30/11. **DAVENPORT, Ia., Municipal Gallery:** Northwest Painters, till 2/12. **LOS ANGELES, Cal., County Museum:** Jan Cox, paintings, till 20/12. **LOUISVILLE, Ky., Speed Museum:** American Primitive Paintings, and Great European Printmakers, November. **NEW LONDON, Conn., Lyman Allyn Museum:** Sargent watercolours, till 22/11. **OMAHA, Neb., Joslyn Museum:** Three Danish Printmakers. **POUGHKEEPSIE, N.Y., Vassar College:** Modern religious prints, November. **QUINCY, Ill., Art Club:** Peter Takal, November. **SCRANTON, Pa., Everhart Museum:** Eskimo art, till 26/11. **TOLEDO, Ohio, Museum:** Old Master Drawings from the Ingram Collection, till 20/12. **WILLIAMSTOWN, Mass., Williams College:** Contemporary American Watercolours and Drawings, November.

BALTIMORE, Md., Walters Art Gallery: Religious and Decorative Arts of Old Russia, till 3/1/1960. **CHICAGO, Ill., Main Street Gallery:** Cubism 1907—1930, till 9/11. **CINCINNATI, Ohio, Art Museum:** Indian Sculpture from the Kevorkian Foundation, New York, till May, 1960; Contemporary European Prints, till 15/1/60. **DAYTON, Ohio, Art Institute:** Dana Loomis, paintings, David Black, ceramics, also 19th C. military paintings, till 29/11; Contemporary American, German and Norwegian prints, 12/12—3/1/1960. **DETROIT, Mich., Institute of Arts:** Musical Instruments from the Elizabeth Firestone Willis Collection, till 1/1/1960. **HARTFORD, Conn., Wadsworth Atheneum:** Modern American Painting and Sculpture, till 15/11. **HOUSTON, Texas, Contemporary Arts Museum:** *Tenth Street, till 8/11; *Out of the Ordinary, paintings and objects from Picabia and Tanguy to

Rauschenberg and Johns, 26/11—27/12. **HUNTINGTON, L. I., Heckscher Museum:** George Grosz Memorial Exhibition, till 7/12. **LA JOLLA, Cal., Art Center:** Serigraphs by Sister Mary Corita, 6/12—6/1/60; Dan Dickey, paintings, 16/12—24/1/60. **LONG BEACH, Cal., Museum:** Primitive art objects from the M. H. de Young Museum, till 31/1/60; Egyptian art from the Aegis Collection, till 7/12; Polia Piliin, ceramics, Dick Swift, prints, Nan Swift, Jean Thompson, Charles Thompson, paintings, till 7/12. **LOS ANGELES, Cal., County Museum:** New European Painting and Sculpture, organized by the Minneapolis Institute of Arts, till 20/12; Second Empire Styles, till 3/1/60. **MINNEAPOLIS, Minn., Walker Art Center:** Sculpture from the Joseph Hirshhorn Collection, till 6/12; American Prints from the Hudson Walker Collection, till 20/12.

NEW YORK, Brooklyn Museum: Gabor Peterdi, print retrospective, till 4/1/60; Indonesian Art. **Guggenheim Museum:** Inauguration of new premises with works from the permanent collection. **Metropolitan Museum:** Japanese robes and screens, and contemporary glass, till 3/1/60. **Pierpont Morgan Library:** Dr. Samuel Johnson and his Circle, till 28/11. **Museum of Cont. Crafts:** Contemporary enamels with historic prototypes, till 29/11. **Museum of Modern Art:** New Images of Man, till 29/11; The Artist in his Studio, photographs by Alexander Liberman, till 10/1/60; Americans 1959, selected by Dorothy Miller, 16/12—14/2/60. **Museum of Primitive Art:** Utensils and ceremonial figures from New Guinea, till 7/2/60. **Whitney Museum:** William Zorach, till 29/11; Recent acquisitions, till 6/12; Whitney Annual of American painting, 9—31/12. **Alan Gallery:** Herbert Katzman, paintings, till 28/11. **Artists:** R. Smithson, paintings, till 5/11. **Barone:** James Boynton, paintings. **Blanchini:** Giancarlo Isola, till 3/11. **Borgenicht:** Peterdi, drawings and prints, till 14/11; De Rivera, sculpture, till 12/12; Gabrielle Münter and German group, 15/12—4/1/60. **Camino:** Abrams, Brenson, Campbell, Clad, David, Forman, Golbin, Held, Henry, Perry, Sirugo, Warner, Weiner, Weinstein. **Carstairs:** Bernard Lamotte, from 17/11. **Castelli:** *Work in Three Dimensions by Chamberlain, Follett, Giles, Johns, Klein, Kohn, Marisol, Nevelson, Ortman, Rauschenberg, Scarpitta, till 7/11. **Collector's:** Giobbi, Farruggio, Vasilieff, paintings, till 7/11. **Chalette:** Hepworth, October—November; Jankel Adler, December. **Contemporaries:** Hiquily, till 14/11; Robert Kipniss, paintings, till 5/12; Lorrie Goulet, till 26/12. **Contemporary Arts:** Abanavas, till 13/11. **D'Arcy:** Primitive sculpture. **Davis:** Seymour Remenick, till 5/12. **Peter Daltich:** Lithographs from Goya to Gris, and watercolours and drawings from the Louis Macmillan Collection, till 21/11. **Delacorte:** Art of the San Blas Indians, November. **Downtown:** 34th anniversary exhibition. **Duven:** Rubens and Van Dyck. **Emmerich:** Primitive and Modern Art. **Fine Arts Associates:** Paintings from the Ritter Foundation, a benefit exhibition for the Einstein Hospital, October; Jacques Lipchitz, recent sculpture, November. **Fleischmann:** Charles Augustus Smith, paintings. **French & Co.:** Kenneth Noland, paintings, October; Greek Costumes and Embroideries from the Benaki Museum, Athens, till 5/11; F. Dzugas, paintings, till 5/12. **Fried:** Recent European Acquisitions. **Franklin:** Ensor, November. **Graham:** Carl Holty, recent paintings, November; Anne Poor, drawings and pastels, December. **Grand Central Moderns:** Victor Candell, paintings, till 27/11; Virginia Banks, collage paintings, December. **Grimaud:** Henri G. Adam, prints, November; Peter Agostini, and American sculpture group, December. **Herbert:** Edgar Negret, sculpture, November. **Hirsch & Adler:** Philip Jamison, watercolours, till 7/11. **Jackson:** Louise Nevelson, sculpture, till 21/11; Alfred Jensen, paintings, 24/11—19/12. **James:** Robert Kaupelis, paintings, November. **Janis:** Gorky, late drawings, October; French Acquisitions, November; Josef Albers, December; Guston, January. **Juster:** Riva Helfond, paintings, October. **Knoedler:** Tamayo, November—December. **Kleemann:** E. W. Nay, 12 oils, November; Enzo Brunori, paintings, December. **Kootz:** William Ronald, till 7/11; Schumacher, till 28/11; David Hare, December; Hans Hofmann, January. **Krasner:** Alcalay, till 7/11. **Landry:** Rosenberg, November; Frederick Franck, December. **Malasse:** Dubuffet, November—December. **Mayer:** Hugh Mesibov, paintings, till 21/11; Man Ray, drawing and watercolours, till 11/12. **Meltzer:** Rhys Caparn, bronzes, till 21/11; Moghul and Rajput Art, 24/11—31/12. **Milch:** Ogden Pleissner, paintings, till 5/12. **De Nagy:** Robert Richtenburg, till 21/11; Hartigan, Rivers, O'Hara, till 24/12. **Nordness:** Milton Hebdall, till 14/11; Al Blaustein, till 5/12. **Parsons:** Okada, till 28/11; Ossorio, 30/11—19/12. **Parsons Section 11:** M. Liebman, till 14/11; Thomas George, till 5/12; Paul Bodin, 8—26/12. **Peridot:** Kimber Smith, till 14/11; Reginald Pollack, till 12/12. **Peris:** Darrel

Austin, recent oils, till 21/11. **Poindexter:** Paul Burlin, November. **Rehn:** Mangravite, till 14/11. **Reuben:** Lucas Samaras, till 26/11. **Roko:** Si Lewin, till 2/12. **Saidenberg:** Don Fink, till 7/11; Picasso, *Early and Recent Faces and Figures, till mid-December. **Scheffer:** Morris Kantor, paintings, till 14/11; Elisabeth Frink, sculpture, 16/11—5/12; Joseph Konzel, sculpture, 28/12—16/1/60. **Segy:** African ancestor cult figures, November. **Silberman:** 19th and 20th century master paintings from the gallery collection, November. **Siatkin:** Derain, bronzes, till 14/11. **Stable:** Janice Biala, till 14/11; Calvin Albert, till 5/12. **Staempfli:** Nicholas Carone, paintings, till 28/11; 14 European Sculptors, December. **Tanager:** Gallery group. **Viviano:** Max Beckmann, sculpture, November. **Ruth White:** André Racz, drawings, till 21/11; Pierrakos, paintings, 24/11—12/12; Roland Wies, 15/12—9/1/60. **Widdifield:** Ilse Getz, M. Kanemitsu, P. Agostini, G. Sugarman, R. Hendler, till 5/2. **Willard:** American Folk Arts. **Wittenborn:** Eleanor Lockspeiser, etchings, November; Matla, engravings, December; Walter Chapell and Nathan Lyon, photos, January. **World House:** New Acquisitions, till 5/12. **Zabriskie:** S. Frombolotti, oils, till 14/11. **PHILADELPHIA, Pa., Museum of Art:** Courbet, 80 paintings from European and American collections, 1/12—14/2/60. **PHOENIX, Ariz., Art Museum:** 20th C. French paintings from the Peter Rübél Collection, till 31/1/60. **PITTSBURGH, Pa., Carnegie Institute:** Ancient and Primitive Art Objects from the Jay L. Leff Collection, till 3/1/60. **SAN FRANCISCO, Cal., Dilexi Gallery:** Robert Morris, paintings, October. **SEATTLE, Wash., Zoe Dusanne:** Paul Dahlquist, oils and drawings, November; Group show, December; Neil Metzler, paintings, January.

Walker Art Center, Minneapolis: Sculpture from the Joseph H. Hirshhorn Collection



MATISSE: Buste de Femme. Bronze. 1900.



SEYMOUR LIPTON: Winter Solstice 2. Nickel and Silver.

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henri michaux

vernissage 21 octobre 1959

galerie Daniel Cordier

8, rue de Miromesnil

3 décembre 1814
mort du Marquis de Sade

3 décembre 1959
Exposition Internationale
du Surréalisme

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du présent, qui gravitent autour de la
tentation charnelle*

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de prohibitions, où se jouent
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de la vie

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